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NEWS

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amateur Photographer

Saturday 9 October 2010

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NEWS

FUJI FINEPIX

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APS-C | Top-quality optics | Dual optical/electro finder

X100

EXPERT ADVICE

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NATURAL-LIGHT PORTRAITURE

- Make the most of window light
- Expert reflector masterclass
- The simple outdoor studio

SONY ALPHA 33

PAGE 45

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GEOFFREY CRAWLEY

explains the pellicle mirror

PAGE 58

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Amateur Photographer For everyone who loves photography

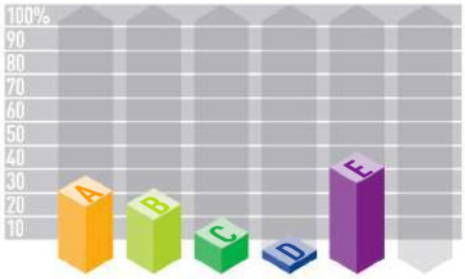
I'M NOT one for dressing as Elvis at the weekend or driving a vintage automobile, and neither have I tried to re-capture the atmosphere of the Art Deco period in my home. I do, however, think that there was an age gone by during which things were designed to look nice as much as to work well. It would be wrong to say that today's cameras are designed to be functional, as that understates the amount of effort that goes into the way they look, but perhaps if we allow 'designed for performance' as well, we might be getting closer to the truth. Modern cameras in general do look good, although in their somewhat uniform black-upright-box-with-a-lump-on-top-and-a-tube-out-front shape they fail, collectively, to be especially interesting in a visual sense. Like F1 cars, without the branding one might struggle to identify one from the other.

Cameras do need to be functioning items, and they need to be designed to work at their best, but it should be remembered that they can be objects of desire as well as tools. Photography is more than a profession. We need more cameras that are a pleasure to own, attractive to wear and an inspiration to use. I suspect that the forthcoming Fujifilm FinePix X100 will be all three.

Damien Demolder
Editor

THE AP READERS' POLL

IN AP 25 SEPTEMBER WE ASKED... How long will the optical viewfinder in non-professional cameras survive?



YOU ANSWERED...

A Two years	28%
B Four Years	22%
C Six years	10%
D Ten years	3%
E More than ten years	37%

THIS WEEK WE ASK...
Does the idea of the Fujifilm FinePix X100 appeal to you?

VOTE ONLINE www.amateurphotographer.co.uk

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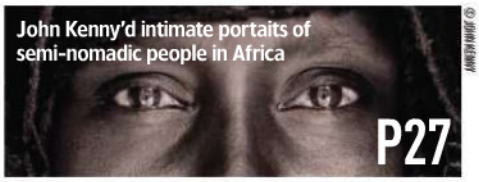
COVER IMAGE © SARAH JAMES



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> This will be the most sophisticated SD camera yet

Sigma unwraps '46MP' SD1, page 7

Retro look • Optical and electronic viewfinder • Spring 2011 debut

FUJI'S FINEPIX X100 WOWS PHOTOKINA CROWDS

FUJIFILM used photokina to showcase a classic rangefinder-style digital camera called the FinePix X100, featuring a 12-million-pixel, APS-C-size imaging sensor.

The X100 will be fitted with a non-interchangeable 23mm f/2 Fujinon lens that will perform as a 35mm focal length would on a 135-system camera.

Due on sale in early 2011, the X100 will boast a dual optical/electronic viewfinder that will combine the best of both worlds, according to Fuji.

A lever switch on the front of the camera, where the brightline preview lever would normally be, can be used to alternate between a standard optical viewfinder and the camera's 1.44-million-dot LCD electronic viewfinder.

In normal mode the camera displays brightline guides and shooting information projected into the viewfinder's optical path, but by pulling the lever an electronic viewfinder is displayed that will give the user a better idea of exposure levels, white balance accuracy, depth of field and, in close-focus situations, a parallax-free view of what will be captured by the sensor.

The electronic viewfinder will also feature a virtual level, although it isn't clear whether this will offer forward-tilt directions as well as left-right rotation.

An ambient light sensor will regulate the brightness of the projected information display in the optical viewfinder to suit the shooting conditions.

The X100 will cost around €1,000 (around £850), according to a spokesman on the Fuji stand at the recent photokina trade show in Cologne, Germany

Designed as a luxury body, the camera will be made with magnesium-alloy top and bottom plates, and will have full-metal dials and a high-quality optical system.

The X100 houses a new 12.3-million-pixel CMOS sensor designed with off-centre micro lenses over pixels at the corners of the frame. This enhances light-collecting abilities in areas that can suffer from shading (vignetting) in systems in which the rear lens element is close to the imaging sensor.

A similar design was used in the Epson RD1 rangefinder and is still used in Leica's M9.

Fuji says the sensor has a new construction that aims to reduce noise, enhance dynamic range and to perform a high-speed readout for controlling the AF system. A spokesman told AP that he expects the dynamic range performance to exceed that of the company's last digital SLR, the FinePix S5 Pro.

The camera's new powerful EXR processor will control the focusing system using information gathered by the imaging sensor, and Fuji claims the AF will be very fast and shutter lag extremely low.

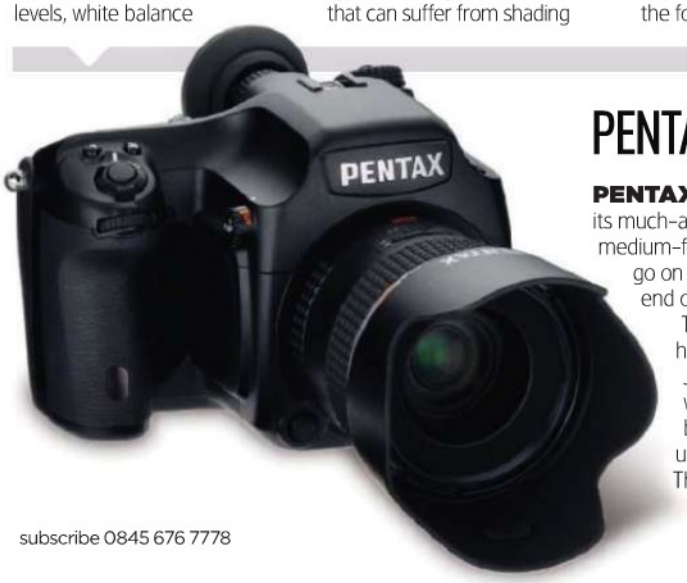
The 23mm f/2 lens uses eight elements in six groups, and will be fitted with a nine-blade iris.

The fixed lens should be ready to shoot from the moment the camera is switched on as it will not need to shift itself into position.

A closest focus distance of 10cm is listed, and a built-in 3EV neutral density filter can be used to extend the range of conditions in which the f/2 aperture can be used, as well as allowing longer shutter speed.

SNAP SHOTS

● Nikon is eyeing up the launch of a mirrorless interchangeable-lens system camera in light of the growing popularity of such models. Speaking at a press conference in London last month, Michio Miwa, managing director of Nikon UK, said the firm is considering this as an option, telling journalists 'of course we are interested'. Miwa added that Nikon is 'basically considering all our options', but he would not be drawn further. Earlier this year Nikon President Makoto Kimura was quoted as telling Bloomberg news agency that Nikon's 'new concept' model is likely to boast enhanced video functionality. 'It could be any time this fiscal year or the following year, as new models are starting to sell,' he said.



PENTAX ALTERS 645D LAUNCH DATE

PENTAX has announced that its much-anticipated 645D medium-format digital SLR will go on sale in the UK at the end of this month.

The camera, which has been available in Japan for some time, was not expected to be available in the UK until December.

The 645D has been beset by delays and uncertainty since a mocked-up version was first displayed at a trade show in Japan more than five years ago.

The 40-million-pixel camera features a 44x33mm imaging sensor, and is compatible with lenses from the previous Pentax 645 film camera system.

The 645D body will cost £8,999.99.

Do you have a story?

Contact Chris Cheesman
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A week of photographic opportunity

PHOTODIARY

Tuesday 5 October

EXHIBITION Mirrored City by Kate Cledwyn, until 17 October at 3 Bedfordbury Gallery, London WC2N 4BP. Tel: 0203 268 2184. Visit www.3bedfordbury.com. **EXHIBITION** Astrid Kirchherr: A Retrospective (Beatles images), until 30 January 2011 at Victoria Gallery & Museum, University of Liverpool, Liverpool L69 3DR. Visit www.liv.ac.uk/vgm.

Wednesday 6 October

EXHIBITION Surreal Friends by Hungarian photographer Kati Horna, a contemporary and close friend of Robert Capa, until 12 December at the Sainsbury Centre for Visual Arts, University of East Anglia, Norfolk NR4 7TJ. Tel: 01603 593 199. Visit www.scva.org.uk. **EXHIBITION** Platinum Prints & Classic Snaps by Elliott Erwitt, until 13 November at The Magnum Print Room, London EC1V 3RS. Tel: 0207 490 1771.

Thursday 7 October

EXHIBITION Africa, photographs by Nick Brandt, Irving Penn, Mirella Ricciardi, Leni Riefenstahl and George Rodger, until 9 October at Atlas Gallery, London W1U 7NF. Tel 0207 224 4192. Visit www.atlasgallery.com. **EXHIBITION** Bristol Through the Lens by Sheona Beaumont, until 8 October at The New Room/John Wesley's Chapel, Bristol BS1 3JE. Tel: 0117 926 4740. Visit www.newroombristol.org.uk.

Friday 8 October

EXHIBITION Shadowlands (street images of Tehran) by Zadoc Nava, until 8 October at Belfast Exposed, Belfast BT1 2FF. Tel: 028 9023 0965. Visit www.belfastexposed.org. **EXHIBITION** Infidel by Tim Hetherington, until 15 October at Host Gallery, London EC1Y 0TH. Tel: 0207 253 2770. Visit www.foto8.com.

Saturday 9 October

© JAMES SPARSHATT

EXHIBITION Zed Nelson: Love Me, until 9 October at Ffotogallery, Penarth CF64 3DH. Tel: 029 2070 8870. Visit www.ffotogallery.org. **EXHIBITION** The Majesty of Ireland by James Sparshatt with oil paintings by Rachael Dalzell, until 10 October at 3 Bedfordbury Gallery, London WC2N 4BP. Tel: 0203 268 2184. Visit www.3bedfordbury.com.

Sunday 10 October

EXHIBITION Bringing the War Home, by various photographers, timed to coincide with the withdrawal of US combat troops from Iraq, until 14 November, Impressions Gallery, Bradford BD1 1SD. Tel: 08450 515 882. Visit www.impressions-gallery.com. **EXHIBITION** Muybridge, featuring images by pioneering British photographer Eadweard Muybridge, until 16 January 2011 at Tate Britain, London SW1P 4RG. Tel: 0207 887 8888. Visit www.tate.org.uk.

Monday 11 October

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EXHIBITION The Pursuit of Fidelity (a retrospective), by Alexander and Susan Maris, until 24 October, Stills Gallery, Edinburgh EG1 1BPTel: 0131 633 6200. Visit www.stills.org. **EXHIBITION** Reflections from the '80s: Guernsey and Bristol 1985-1987, by Marcus Graham, until 29 October at St James Concern Gallery, St Peter Port, Guernsey GY1 2NZ. Tel: 01481 711 361. Visit www.stjames.gg.

Tuesday 12 October LATEST AP ON SALE

EXHIBITION Manfred Baumann photography, until 16 October at Air Gallery, London W1S 4NE. Tel: 0207 409 1544. Visit www.airgallery.co.uk. **EXHIBITION** My Generation: The Glory Years of British Rock by *Top of the Pops* photographer Harry Goodwin, until 24 October at the V&A South Kensington (Theatre and Performance, room 104) London SW7 2RL. Tel: 0207 942 2000. Visit www.vam.ac.uk.

GF670W will feature 55mm f/4.5 lens

FUJI PLANS WIDEANGLE GF670W MEDIUM-FORMAT RANGEFINDER MODEL

FUJIFILM plans to launch a wideangle medium-format rangefinder camera called the GF670W.

Fitted with a 55mm f/4.5 lens instead of the 80mm f/3.5 of the Voigtländer Bessa III [GF670], the new camera will shoot 6x6cm or 6x7cm images on either 120 or 220 rollfilm.

It will feature a coupled rangefinder, aperture priority and manual exposure modes, and shutter speeds of between 4secs and 1/500sec (plus bulb).

Unlike the previous model (pictured right), the GF670W does not appear to be a folding bellows-type camera, and a button/level on the front of the body seems to be holding the lens panel in place.

Perhaps the camera will accept other lens panels in the future, but this is pure speculation.

The level appears to have a 'lock' position, but this could be a second shutter release.

The previous model, the GF670, was a folding bellows-type camera

The company has not released details of pricing yet, and has not said when it expects the camera to become available for sale.

The Voigtländer Bessa III currently retails for about £1,650.

FUJIFILM GF670W SPECIFICATION

Film format	6x6cm and 6x7cm on either 120 or 220 rollfilm
Lens	Fujinon EBC 55mm f/4.5
Lens construction	10 elements in 8 groups
Shutter	Electronically controlled in-the-lens shutter
Shutter speeds	4-1/500sec + bulb
Exposure control	Manual or aperture priority
Exposure compensation	±2EV in 1/3EV steps
Metering	Centreweighted average
Film speeds	ISO 25-3200
Power	CR2 (3V) lithium cell
Dimensions and weight	'Surprisingly light', according to Fuji

subscribe 0845 676 7778

SNAP SHOTS

● Photographers' rights and copyright laws will be put under the spotlight at a Know Your Rights! seminar in London on 9 October. The workshop costs £10 and covers a range of subjects. It is organised by the London Photographic Meetup Group and takes place at The Tabernacle, 34-35 Powis Square, Notting Hill, London W11 2AY. Tickets should be booked in advance. Visit www.lpmg.org.uk/knowyourrights.

● At the recent photokina camera show in Germany, AP's technical team got hold of one of the first mount adapters designed to allow Samsung NX cameras to use Pentax K lenses. Samsung's original intention was for current GX-series DSLR owners to be able to mount their Samsung GX lenses on the new series of cameras, but it also opens the way for photographers to mount some of their favourite Pentax K lenses from the past onto this digital APS-C body, and inject some new life into them. Visit www.amateurphotographer.co.uk for more details.

Do you have a story?

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amateurphotographer@ipcmedia.com

Larger Foveon X3 sensor

SIGMA UNVEILS '46-MILLION-PIXEL' SD1 DSLR

SIGMA has announced what it describes as a 46-million-pixel DSLR called the SD1.

Set to appear in early 2011, the SD1 promises to be the most sophisticated SD camera yet, and will be the sixth Sigma camera to use the Foveon X3-type imaging sensor.

The SD1 will use an APS-C-sized sensor and will be equipped with 15.3 million pixels, each with three photosites buried at different depths in the silicon structure of the sensor.

Sigma claims that although there are only 15.3 million pixels, the design of its unique sensor, and the fact that each pixel records red, green and blue light simultaneously, means it would take a traditional Bayer sensor of 46 million pixels to record the same amount of information.

The company also states that as no low-pass filter is needed the camera will record much more detail than is usual.

LARGER SENSOR

The camera's sensor formation will contain 4800x3200 pixels in a space measuring 24x16mm. This new Foveon X3 sensor is larger than the 20.7x13.8mm unit used in previous Sigma SD cameras, and will take the focal length magnification factor from Sigma's usual 1.7x to the more standard 1.5x used by other APS-C camera manufacturers.

In a move away from industry trends, Sigma has switched the storage medium to Compact Flash from the SD-type cards used in the SD15.

Made with a magnesium-alloy body shell and with weatherproof seals under joints and controls, the new body is designed to be rugged and operate in harsh conditions.

NEW AF SYSTEM

A new AF system increases the number of focusing points from five (in the SD15) to 11, and takes the number of cross-type sensors from one to 11. All the AF points in the SD1 will be what Sigma describes as 'shifted twin cross-type' sensors.

A 98% viewfinder will offer 0.95x magnification, and the company's S-TTL flash metering system will make the SD1 compatible with the new EF-610 DG Super and EF-610 DG ST flash units (see next week's *News*), as well as the new EM-140DG ring flash. There is no mention at this point whether the system will be compatible with the existing EF-500 series guns.

Sigma has yet to announce the intended ISO range, but indicates that the SD1 will use two True processing chips, which should help to reduce image noise and speed up operation.

Live View and video options have also not been mentioned.

SONY ALPHA 700 REPLACEMENT TO USE TRANSLUCENT MIRROR

SONY announced a prototype of a replacement for its Alpha 700 DSLR at photokina. The new A-mount camera will use a translucent mirror system similar to that deployed in the Alpha 33 and 55.

Sony described it as a new advanced-segment camera (prototype) that uses translucent mirror technology.

The company added: 'Aimed at photo enthusiasts and step-up amateurs, the new Alpha model builds on the powerful creative possibilities of the first translucent mirror cameras from Sony, the Alpha 55 and Alpha 33... Unlike conventional DSLR cameras, this innovative design enables super-fast shooting responses with continuous AF during stills and HD video shooting in a compact body.'

Meanwhile, a firmware update for Sony's NEX cameras – due to be available before the end of this year – is set to reassign some of the function buttons.

The company showcased a new 500mm A-mount telephoto lens, and prototypes of four new lenses for the NEX system for launch next year, plus a new NEX flash unit.

The E-mount lenses due in 2011 are a wide fixed focal length CZ, a telephoto zoom, a macro and a portrait lens.

Expected in 2012 are a 'high-performance' standard zoom G, a wide zoom and a mid-telephoto. This brings the number of NEX lenses to 11.

KEY FEATURES
Advanced model
Translucent mirror technology
Exmor APS HD CMOS sensor
AVCHD Full HD video
LENSES
Standard zoom lens suitable for advanced model
Telephoto lens (500mm F4G)
ACCESSORIES
Flash
Vertical grip

LEICA SHOWS OFF £20K TITANIUM M9

LEICA has unveiled a Titanium version of its M9 digital rangefinder camera.

The firm says the Leica M9 'Titanium' draws on the expertise of Volkswagen car designer Walter de'Silva.

Only 500 of the cameras have been released worldwide, each offered in a kit with a 35mm Leica Summilux-M f/1.4 ASPH lens, priced £19,800.

New features include LED illumination of the brightline frames in the viewfinder.

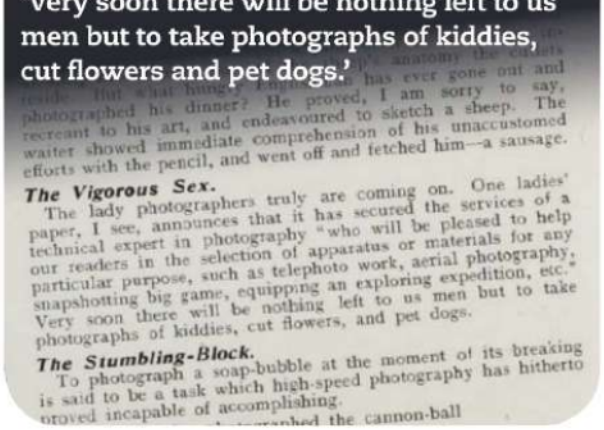
Leica says it has also introduced a new way of carrying the camera.

'Instead of the traditional strap lugs of standard cameras, the chief designer and Leica engineers developed an innovative carrying concept that is reduced to just one mounting point on the camera body.

'The metal finger loop... ensures a secure, steady and ergonomic grip when shooting or carrying the camera with one hand.'

AP THIS WEEK IN... 1913

Lady photographers were 'truly coming on' reported AP's issue dated 6 October 1913. The article, entitled *The Vigorous Sex*, continued: 'One ladies' paper I see, announces that it has secured the services of a technical expert in photography who "will be pleased to help our readers in the selection of apparatus or materials for any particular purpose, such as telephoto work, aerial photography, snapshotting big game, equipping an exploring expedition, etc". AP's writer clearly feared for the men-folk. 'Very soon there will be nothing left to us men but to take photographs of kiddies, cut flowers and pet dogs.'


photographed his dinner? He proved, I am sorry to say, recreant to his art, and endeavoured to sketch a sheep. The waiter showed immediate comprehension of his unaccustomed efforts with the pencil, and went off and fetched him—a sausage.

The Vigorous Sex.

The lady photographers truly are coming on. One ladies' paper, I see, announces that it has secured the services of a technical expert in photography "who will be pleased to help our readers in the selection of apparatus or materials for any particular purpose, such as telephoto work, aerial photography, snapshotting big game, equipping an exploring expedition, etc." Very soon there will be nothing left to us men but to take photographs of kiddies, cut flowers, and pet dogs.

The Stumbling-Block.

To photograph a soap-bubble at the moment of its breaking is said to be a task which high-speed photography has hitherto proved incapable of accomplishing.

CLUBNEWS

Club news from around the country

BRIGHTON AND HOVE CAMERA CLUB

The BHCC will be holding a talk by Gavin Hoey about Photoshop on Tuesday, 12 October at 7.30pm in the Main Hall of the Methodist Church, Portland Road, Hove, East Sussex BN3 5DR. Visit www.bhcc-online.org for details.

LYTHAM ST ANNES PHOTOGRAPHIC SOCIETY

The society is holding a presentation by Gordon Bartley ARPS entitled Let There Be Light on Thursday 21 October. The club meets every Thursday between September and June at Heyhouses Junior School, Clarendon Road North, St Annes, Lancashire FY8 3EE. Visit www.lsaps.org.uk or call Doug Couzens on 01253 737 327.

MAIDENHEAD CAMERA CLUB

The club meets on Tuesday evenings from September to June at Cox Green Community Centre, 51 Highfield Lane, Cox Green, Maidenhead, Berkshire SL6 3AX at 7.45pm. Visit www.maidenhead.cc or call Bob Simpson on 01628 629 226.

WALLASEY AMATEUR PHOTOGRAPHIC SOCIETY

The society is based in Wallasey on the banks of the River Mersey and welcomes new members, whether experienced or not. Meetings take place at 7.45pm between September and April at The Old Manor Club, Withens Lane, Wallasey, Wirral CH45 7NF. Visit www.wallaseyaps.org.uk for details.

SNAP SHOTS

● Leica this month releases a black version of its 12.2-million-pixel X1 compact digital camera. Announced last year, the X1 features a Leica Elmarit 24mm f/2.8 ASPH lens and costs £1,395, or £1,500 including an Ever-Ready Case. Visit www.leica-camera.co.uk.

● Editorial photographer Greg Funnell is to give an illustrated talk in London on 5 October. Greg has worked for many newspapers, including *The Sunday Times* and *The Washington Post*. The free event, hosted by the City of London and Cripplegate Photographic Society, takes place at 6.45pm at City YMCA, 8 Errol St, London EC1Y 8SE.

Do you have a story?

Contact Chris Cheesman
Tel 0203 148 4129
Fax 0203 148 8130
amateur photographer
@ipcmedia.com

Digital compacts out this month

LEICA REVEALS V-LUX AND D-LUX COMPACTS

LEICA has introduced two new V-Lux and D-Lux digital compact cameras.

The Leica V-Lux 2 and the Leica D-Lux 5 will both be on sale from this month, priced £675 and £630 respectively.

The V-Lux 2 (above) is a bridge-style camera featuring a 24x zoom lens with a 35mm viewing angle focal range equivalent to 25-600mm.

Based on Panasonic's Lumix DMC-FZ100, it boasts a 14.1-million-pixel CMOS sensor and a lens with an aperture range of f/2.8-5.2.

The camera's key feature is a burst mode that can record full resolution images at a rate of 11fps, and at 60fps when the resolution is switched to 2.8MP.

A 460-dot, 'vari-angle', 3in LCD panel allows recording of stills and 1080i-AVCHD movies from creative positions.

The camera comes with the previous generation of Adobe's enthusiast image-editing software, Adobe Elements 8.

Meanwhile, the D-Lux 5 (below), which is a smaller model, features a larger-than-usual 1/1.63in, 10-million-pixel CCD sensor and is fitted with a 24-90mm f/2-3.3 lens. Based on the Panasonic Lumix DMC-LX5, the D-Lux 5 will be compatible with Leica's CF 22 flash unit and will be packaged with Adobe Elements 8.

The following accessories will be available for the D-Lux 5: Leica D-Lux 5 EVF1 electronic viewfinder (£270); Leica D-Lux 5 ever-ready case (£135); Leica D-Lux 5 brown leather case (£90); Leica D-Lux 5 soft leather pouch (£62); Leica D-Lux 5 handgrip (£62); Leica CF 22 flash unit (£225).

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FREE WITH AP NEXT WEEK!*

A lens pouch for either a **STANDARD** or **TELEPHOTO** lens. Tim Coleman explains how a lens pouch can help store your kit effectively

Two sizes

EVERY photographer knows how important it is to look after their kit, and this is especially so with lenses as they are perhaps the item most susceptible to damage. Often, this can occur when the lenses are kept in a kit bag among a jumble of other accessories, which also means that sometimes the one you need is hard to get at. Clearly, then, the main issues when looking after your lenses are storage, protection and the need for quick access. In light of this we are offering an ideal solution: a lens pouch, available in two sizes of 150mm and 100mm deep, both with a diameter of 80mm. It is best to get a close-fitting lens pouch to restrict any lens movement so be sure to measure your lens before you choose which one to go for.

WHAT CAN YOU DO WITH A LENS POUCH?

When out shooting, it is always useful to have any extra lenses you may need ready to hand rather than tucked away in a bag. When on location, I use two pouches attached to my belt with one on each hip so they are never out of hand's reach. In this way I have speedy access to a variety of fixed, wideangle and telephoto zoom lenses. The lens pouches here have a loop that can attach to a belt. They are also soft pouches, so you can fold them flat for easy storage too. Many camera bags have exterior loops and modular systems that extra lens pouches can attach to. By using the fixed loop on the pouch, you can attach your lens to some of these systems.

Handy belt loop

Quality construction

STORAGE FOR ACCESSORIES

Lens pouches offer a flexible option for storing your kit. While these pouches are designed for lenses, they also provide useful storage space. For example, memory cards, a lens cloth, torch and batteries can be stored inside and kept within easy reach.

DON'T MISS OUT

ON SALE TUESDAY 12 OCTOBER

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APReview

The latest photography books, exhibitions and websites. By Jeff Meyer

Thames in Focus: Photographers Capture Spirit of the River

Until 14 November: Iain Weir – Sports Photographer. Until 7 November: People of the Thames by Jill Orpen. River & Rowing Museum, Mill Meadows, Henley-on-Thames, Oxfordshire RG9 1BF. Open daily 10am-5pm. Tel: 01491 415 600. Admission £7.50 adults and £5.50 children, which provides free access for one year

© IAIN WEIR

EXHIBITION

THE RIVER & Rowing Museum in Henley might be one of the last places you'd expect to find an intriguing photographic exhibition, but the museum is hosting two interesting shows as part of its new Thames in Focus season of photography in which photographers were invited to 'capture the spirit of the river.'

Kicking things off is sports photographer Iain Weir's rowing images, a delightful mix of action, close-up and artful shots, many of which were commissioned by BBC Sport.

Running concurrently is Jill Orpen's series of intimate portraits examining the many lives that are influenced by the Thames. As well as the twin exhibitions, the museum is also running photo workshops.

BOOK

Horse Whisperings

By Bob Tabor
Antique Collectors' Club Ltd, hardback, 168 pages, £39.95, ISBN 9-781851-496358

Amateur Photographer ★★☆☆☆

TABOR, a photographer who has spent his life working with horses, has created a wonderful series of portraits of horses in mid-gallop and enjoying quieter moments. Set against all-black or all-white backgrounds, the double-page panoramic images really leap out at you.

The trouble is, the style and subject matter are almost exactly what London-based photographer Tim Flach produced in his mammoth monograph *Equus* two years ago. And Flach's version was better. Flach benefited from the ultra-high resolution of his Hasselblad digital back to capture every minute detail that not only looked great as double-page spreads but also when blown up to exhibition-size prints. Tabor's images lack that clarity – and it's hard not to compare the two. What's more, tighter frames around a horse's neck, for instance, feel a little old hat when one recalls Flach's similar shots where he cleverly tricked the viewer into seeing a hillside. So while this is a very good book that is artfully done, it's not the phenomenal opus that *Equus* was. And because they are so similar we can only compare the two and ultimately recommend *Equus* instead.

© BOB TABOR

Queen Elizabeth II: A Photographic Portrait

By Philip Ziegler
Thames & Hudson, hardback, 256 pages, £35, ISBN 978-0-500-54388-7

Amateur Photographer ★★★★☆

Queen Elizabeth II is a very interesting anthology of candid family photos documenting the Queen's infancy to the present day, as well as a host of formal portraits shot by the likes of

© CAMERA PRESS/DOROTHY WILDING

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The Egyptian Job

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Rankin, Cecil Beaton, Yousuf Karsh, Jane Bown and Lords Snowdon and Lichfield. Ziegler's text puts each image into context and explains how the photographers made each image. The book is full of interesting anecdotes, such as the Queen suggesting she remove her shoes so that she appears the correct height in Snowdon's image. *Queen Elizabeth II* is an unassuming book that is just as much a collection of stunning portraiture in a variety of styles as it is a celebrity profile.

BOOK

© CAMERA PRESS/CECIL BEATON

WEBSITE

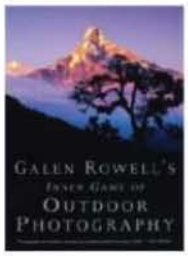
http://iconicphotos.wordpress.com

Amateur Photographer ★★★★☆

ICONIC PHOTOS is a fascinating, although perhaps wrongly named, site that collates images from some of the key moments in photographic history. It would be a stretch to say that all these images (such as the recent doctoring by an Egyptian newspaper of an image to show Barack Obama being led by Egyptian president Hosni Mubarak, rather than the other way around) are 'iconic'. Icons typically need little in the way of introduction. Nevertheless, the images here are very significant pictures and are accompanied by long in-depth explanations of the story behind them. Going on nearly 18 months now, the Iconic Photos blog boasts more than 700 posts, many with multiple images. What's great about the blog, too, is its interactivity. Comments sections on each post inspire spirited discussions on photography, while readers are able to vote to decide whether an image is iconic or not.

CONDENSED READING

A round-up of the latest photography books on the market



● **GOOD LOO HUNTING** by Luke Barclay, £7.99 We'll spare you the toilet humour and just get straight to the point: Barclay's quest to capture the world's most picturesque loos is more than just toilet humour. It's a sort of strange documentary-style take on the many ways (and places) in which people of the world relieve themselves. Amusing and original, but probably not a book you'd revisit more than once. ● **GALEN ROWELL'S INNER GAME OF OUTDOOR PHOTOGRAPHY** by Galen Rowell, £22 In this less traditional technique book, Rowell (a contributor to *Life* and *National Geographic*) eschews screen grabs and step-by-step layouts to present his working methods in the form of a journal of his travels. While a little harder to dip in and out of, his advice is sound and the images are top-notch. ● **PHOTOFILE: ERNST HAAS INTRODUCTION** by Virginie Chardin, £8.95 This is an excellent collection of the iconic photographer's work, mixing the well known and little known with the hard-hitting and irreverent. Most interesting are his early colour images. Well worth the modest price. ● **ADVANCED DIGITAL LANDSCAPE PHOTOGRAPHY** by Carl Heilman II, £15.99 Heilman's stellar guide shows you how to do everything from achieve the perfect histogram to calibrating your monitor and making colour adjustments. Thorough, well written, clearly laid out and packed with great images, this might be the best all-round landscape guide we've seen all year.

Letters

Share your views and opinions with fellow AP readers every week

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

***Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address**

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

LETTER OF THE WEEK

TACTILE PLEASURE

'Tactile' is to do with the sense of touch and, implicitly, gaining some satisfaction in the process, while 'pleasure' – well, most things that bring pleasure cost money, and we aren't supposed to spend any at the moment. Yet I can safely recommend a means of engaging in the twin temptations of tactility and pleasure without offending anyone's sensibilities, and at a cost that won't undermine the Treasury. Spend a couple of hours on eBay and buy an old-fashioned metal-bodied camera – the larger, the better. When it comes to tactile pleasure, there is nothing more tactile or more pleasurable than to feel the weight of, and listen to the action of, a camera that wouldn't have disgraced Brunel.

It is a great deal more satisfying to hear machinery in action than it is to silently capture a few million pixels out of thin air. 'Cock... release... ker-lunk.' OK, so it doesn't quite roll off the tongue with the euphony of Otto's famous cycle of 'suck, squeeze, bang, blow', but nonetheless, you know for certain that the image has arrived in style.

Of course, the tactility has much to do with the camera's construction. The introduction of Bakelite and, heaven forbid, plastic, for ever ruined the sensation of firing the shutter with the gravitas of discharging a revolver, or operating the square-root lever on Babbage's difference engine. Which is why I like my Russian cameras, any one of which would run a pretty close second to the Mamiya. OK, so Kievs, Zorkys and Feds are quirky, and cameras assembled on a Friday, when the vodka flowed even more liberally than usual, are to be avoided – but get yourself a decent metal-bodied, 35mm Soviet rangefinder and you can engage in hours of innocent pleasure without ever having the bother of taking a picture. And for a few dollars more you can pick up a mid-format Kiev 88, and enjoy the Mamiya RB67 sensation at a seriously blue-cross price.

Plus, the roughly translated Russianglish handbooks are equally entertaining, although perhaps not quite in the same league as an old Skoda handbook in my possession, which advises drivers that 'in event of a puncture, first up the car Jack', or elsewhere, in respect of changing a wheel in extreme weather, 'when the cold is severe, do not strike your nuts with a hammer'.

Mind you, there are times when I've been tempted to attack one of my Feds or Zorkys with a blunt instrument (but not my Kiev 3A – it's a Contax, after all). It takes only a brief senior moment to discover that you've changed the speed before you wound on the film, and the shutter cries '*Niet!*' Although that's not a problem if you seldom go out in the evening, have an electron-microscope, and ET-like fingers that are abnormally prehensile.

So would I swap all this tactile pleasure for a day behind the lens of a DSLR? Well, yes I would. Clients seldom understand the artistic nuance of a little light vignetting or a finger over the lens, and on those occasions it's the Olympus E-3 or nothing. But at least the mirror ker-lunks.

Graham Whyte, Surrey

I'm still waiting for the first mahogany and brass digital camera. One day! – *Damien Demolder, Editor*

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*

FUJIFILM

*IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK

BUSINESS IS BOOMING

I took this snap of a café in Barmouth, Gwynedd. Needless to say, it was thriving. We did not use the café, however, as the wife had a headache...

Robert Selvey, via email

ROBERT SELVEY

subscribe 0845 676 7778

POWER PROBLEMS

I have been using the Pentax *ist DL DSLR for the past four years, and it has given me good service. However, my enjoyment of this excellent little camera has now and again been marred by battery problems. For some reason this camera, which requires four AA batteries to power it, is particularly fussy about the type of batteries it will work with. For instance, my example refuses point blank to work with alkaline cells, no matter how fresh. The handbook says that some functions may not be supported when using alkaline cells, but for my camera that should read *no* functions! A couple of sets of Hama 2500mAh Ni-MH rechargeable AAs have worked well over time, but there was always the worry that they would need recharging each time I wanted to use the camera.

A few months ago I bought four Sanyo 'eneloop' AA rechargeable batteries, featuring the latest battery technology, which pretty much eliminates self-discharge, and installed them in the Pentax. The result has been a revelation. Having got used to seeing the low battery symbol showing whenever I switched on the camera after a period of lying idle, it is now a relief to be able to leave the camera unused for a couple of weeks, and then switch it on and see the LCD still indicating a full battery. The Sanyo eneloops have transformed the operation of my Pentax, and I can thoroughly recommend them.
Douglas Thomson, Edinburgh

Bring on the hotshoe windmill, I say – *Damien Demolder, Editor*

GOOD IN THEORY

Back in the late 1990s, when digital photography was very much at an embryonic stage, I read in *Amateur Photographer* and other magazines about a product that fitted inside a 35mm or medium-format camera like a normal cartridge, and connected to an electronic sensor plate, thereby acting as a digital camera. The beauty of such an idea would mean that film cameras would not have to be declared redundant, and those who, like me, have a substantial collection of old snapshot cameras could use them without having to seek out film and processors – no fun at all if you are into 126 cartridge film.

Can you tell me whether such a product was ever made, whether it was overtaken by the falling cost of early digital cameras, or whether someone bought up the patent to prevent it happening? It would have been a godsend recently, and no doubt very popular with many enthusiasts today.
Robin Jones, Peterborough

It was a great idea, but it turned out to be a little impractical. The problem is that the distance between the film cassette chamber and the shutter gate is not standardised, so a different unit would be needed for any number of camera models. No one thought of this, it seems, until it was a bit too late. The whole thing collapsed and disappeared for ever. Anticipated prices were also very high, while resolutions weren't – *Damien Demolder, Editor*

FAST VS SLOW

In these days of digital technology, reviewer after reviewer complains if a camera has a 'slow' start-up time, or if there has to be a lot of 'menu-digging' – witness the new Sony NEX cameras. How different from the dear dead days when medium format was king, and the most cumbersome cameras were praised precisely because they 'slowed you down' and 'made you think' lest you should get snap happy.

Ironically, now that we have cameras like the brilliant Sony NEX models, which can both perform wonders of 'snap' reportage on autopilot *and* yield stunning, creative results for the more patient, they get a bad press. Meanwhile, the Canon PowerShot G series, with a horrible compact zoom lens and much lower image quality, gets rave reviews because you can do everything rapidly 'on the fly'.

Would AP care to speculate on whether Canon will drop the G series now, or how they might develop a G12?
Eva Cooper, Co Londonderry

There is no need to speculate on the G12 anymore, Eva, as it has just been announced. The point is, though, that some types of camera need to be quick to use, and others are better for being methodical (rather than slow) – *Damien Demolder, Editor*

STICK WITH WHAT I'VE GOT

I just wanted to say thanks for such a fantastic magazine. I love it when my wife brings me the latest copy when she returns from a shopping trip. I am disabled with multiple sclerosis and only discovered photography as something other than point-and-shoot two years ago. What changed it for me was a Canon PowerShot S1 IS, bought second-hand after reading some camera magazines while in hospital and deciding I wanted a better camera to take pictures of birds from the window in our dining room. Now, ever since I got the Canon, I have wanted a DSLR and for the past year I have eagerly read everything in AP and researched all the DSLRs.

A letter from R King in AP 21 August finally confirmed something that had been niggling away in the back of my mind: how would I manage to change lenses? It made me realise that I would never be able to change lenses safely, as I struggle adjusting the focus on my Canon camera and my fingers are getting less and less helpful as my illness progresses. So I have now made up my mind to master the camera I already possess and stop lusting after something I won't be able to master. I am now going to delight in what I can do rather than what I imagine I could do with a DSLR.
Don Wood, via email

BACK CHAT

AP reader Steven Smith is astounded by the attitude displayed by some second-hand camera sellers

A CAMERA I yearned for a few years ago was the Fujifilm FinePix S7000. Unfortunately, financial commitments got in the way and I ended up with an inexpensive digital compact instead. I've since upgraded to a DSLR, a Nikon D5000, which I love, but I still held that longing for an S7000.

I'd seen a used model in a second-hand store window three years ago but the owner refused to barter over the price, which was only marginally below what the camera cost brand new. I was amazed, then, when I passed that store recently and saw the Fuji still in the window. When I checked it out I knew it was the same camera, as I remembered a large scratch on the base. Incredibly, the store owner's asking price was £200 even though the camera is now about six years old. Despite having been in that window for so long, a new set of batteries showed it still worked perfectly. I've always loved the shape and design of this model so I made the owner an offer of £100, which I felt was much nearer its true value.

He wouldn't budge on the price, so I ended up walking out in frustration. Despite their often downmarket image, second-hand stores can be a veritable goldmine for their owners but the urge – in this case, anyhow – to charge totally unrealistic prices must hamper their profits. This guy was also selling a tattered Pentax K1000 with a 50mm standard lens for £190. The same camera and lens, in mint condition, can be bought on eBay for about £25. So I wonder how that store owner can justify such high prices. Even an ancient Praktica L2 screw-thread job with 50mm lens was selling for £110, leaving me stunned as to how that store has remained in business. When I mentioned his rather extortionate prices the owner told me I should 'f*** off' and buy my gear elsewhere. Nice man!

A couple of weeks later a workmate rang to tell me he'd seen a Fujilm FinePix S7000 in a camera store window in Middlesbrough. He described it as 'mint' and, at just £70, it sounded right up my street. As my pal is also a passionate photographer, I asked him to check out the camera and buy it and I'd settle up with him. He did, and brought it into work the next day. I was glad to hand over the £70; it works perfectly. And despite many people questioning my owning a bang-up-to-date DSLR and a 'digital relic', I'm thrilled with it.

I dare say the S7000 in that second-hand store might stay there until hell freezes over. And, given the intimidating attitude the store owner displayed, I hope it does. I found it amazing that someone running his own business selling used goods could be so greedy with his prices – particularly now we have eBay.

At the end of the day, I'm more than happy with my 'digital relic'. I find it a joy to use, it gives excellent results and tends to be a talking point – but for all the wrong reasons – when I encounter other photographers.

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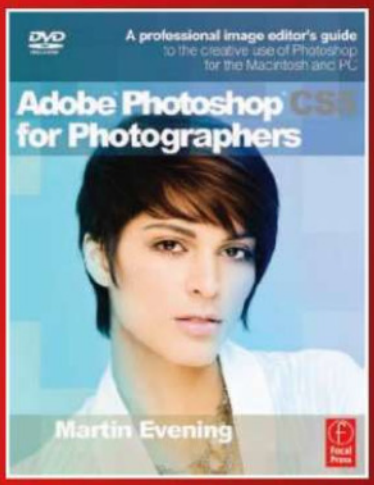

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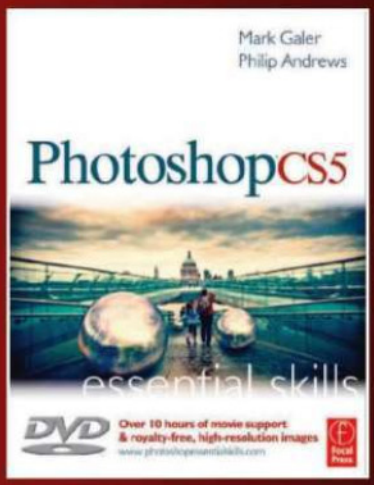

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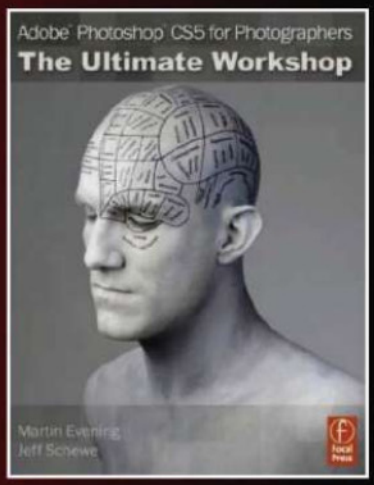

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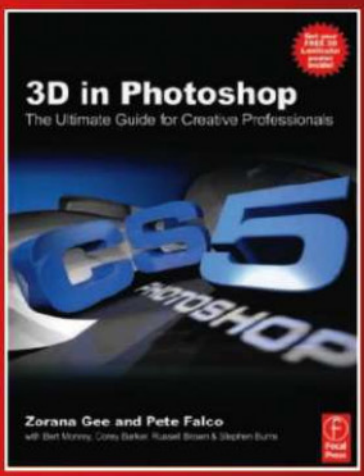

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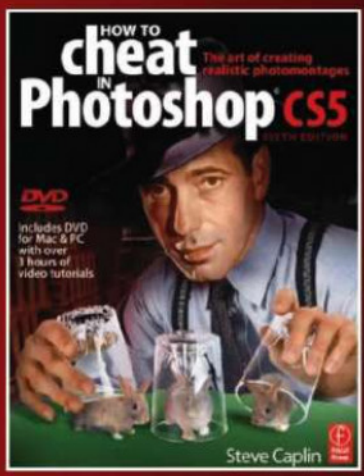

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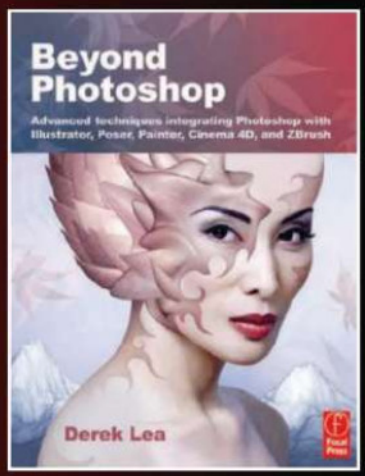

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Andy Rouse@AP

Thoughts from a wildlife photographer's world

ANDY has made use of the fact that the camera's sensor has a more restricted dynamic range than our eyes and brains for this magnificent shot. We would be able to see detail in the majority of the bear's body and the dark background with our eyes, but by setting the camera to its matrix-metering mode and reducing the exposure to ensure the majority of the highlights are retained, Andy has made the majority of the animal very dark and emphasised the bright spray of water.

Backlighting is a useful creative technique and the key to it is to decide where detail needs to appear. With a backlit portrait, for example, the exposure is likely to be set so that the subject's face looks correct (possibly helped with a burst of flash), while the edges of their hair are very bright or even overexposed. Translucent subjects such as flowers and leaves look great backlit as their structures become visible and the colours deepen.

Although Andy used his camera in its matrix-metering mode, it is often helpful to employ the centreweighted or spot-metering modes to ensure the most important part of the subject is correctly exposed.

ANDY ROUSE is one of the world's most prominent wildlife photographers and a passionate conservationist. A professional photographer for more than ten years, Andy has worked in every corner of the planet and photographed everything from ladybirds to elephants. He has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards.

In this weekly column, Andy recounts some of his experiences, shares his thoughts and highlights issues from the wildlife world. You can see his work at www.andyrouse.co.uk and read his blog at www.andyrouse.co.uk/blog.asp. You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

Learning to use and control light can produce great shots

THE LIGHT FANTASTIC

MANY people ask me what makes me a good photographer. It's certainly not my movie-star good looks. I possess many skills that contribute to it, with the most important being patience and my ability to see light. I have learnt to use and control light, rather than letting it dictate to me. This usually involves thinking very fast on my feet and it is one of the skills that I use to ensure that both my clients and my photographic boundaries are continually pushed to the limit. It is the only way to learn and improve, as it is so easy in photography to take the safe option – which usually produces boring results. Take this recent Alaskan grizzly experience as an example...

The day had started well. The morning had been incredible, a real bear-fishing frenzy, and we had nailed some spectacular stuff. However, the afternoon was a different matter as the light was very tough. To allow the bears room to breathe, we only operated on one side of the river – remember, animals always come first as we are just guests. This ethical policy meant that our winning viewpoints from the morning put the bears horribly in shadow. And it wasn't workable shadow, as it was neither frontlit nor backlit – a real no-man's-land for light. From experience, I knew I had to just sit and watch the light develop because opportunities always present themselves if you are relaxed and tuned in (as opposed to being obsessed and trying to fill as many memory cards as you can). Inspiration soon came in the form of a bear that shook itself dry on the riverbank, and it gave me an idea. We moved to the spot to have a closer look. The light was backlit and coming in at around 2 o'clock from the front. I hate pure backlight, as you cannot see what you are doing and you get your own personal firework display down the lens! It was perfect and I could see the potential for something different. My clients agreed, as they know that I will always put them in the right place at the right time.

© ANDY ROUSE

'The grizzly finished feeding, looked up and shook herself'

Good preparation and planning are vital for any backlit shot, so I talked through what I wanted to achieve with the group. Exposure-wise I had everyone down at -1 stop as I wanted to create a silhouette, and by definition a silhouette is an image without any subject detail. The aperture was around f/8 to pick up the droplets and the bear, while the amount of light present would give enough shutter speed to freeze it. Then it was a case of waiting and hoping that the plan worked.

Three grizzlies were close by, all staring intently at the river for any sign of a shimmering salmon. Occasionally, one would plunge in and emerge with a very unhappy fish, but none came our way. Then, one willing female brought her struggling dinner up the bank not 10ft (3m) from us. It looked perfect and I told everyone to resist taking pictures of her feeding and wait for the money shot. The grizzly finished feeding, looked up and shook herself. It was stunningly beautiful – the water arced away from her body in ever widening circles and the backlight caused the water droplets to light up like diamonds. It was nature in all its beautiful simplicity and the kind of moment that inspires me to continue pushing the boundaries of my photography. My clients loved it, too, and hopefully they all have an image that will make their friends say, 'Wow!' There is surely no greater reward for me than that. Push the light – don't let it push you. AP

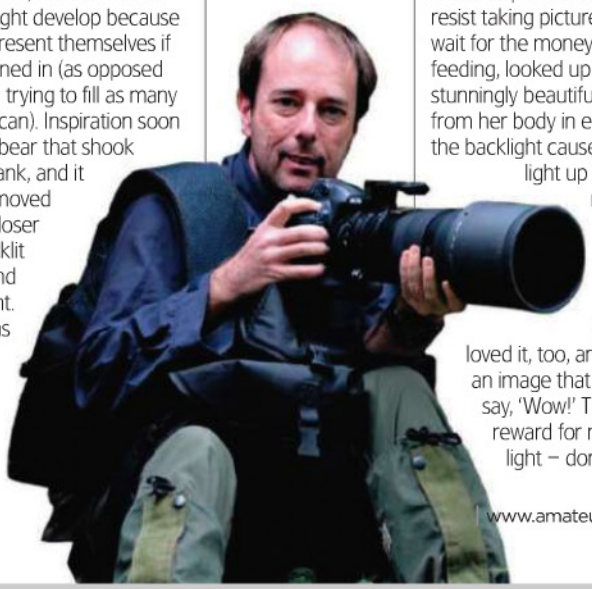

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PHOTO INSIGHT

David Noton recalls a trip to the City of Love where he used infrared to capture Paris in a unique light

DAVID NOTON

One of the foremost travel and landscape photographers working today, David Noton tirelessly travels the world in search of new challenges, which he shares with you here

AP readers can see David at his next **Chasing the Light Roadshow** in Andover, Hampshire, on Wednesday 10 November at The Lights, West Street, Andover SP10 1AH. Tickets are available at **www.davidnoton.com**

IN APRIL, I took a trip to Paris to revisit some infrared work I did in France back in the 1990s. I really like using infrared because it gives you an alternative view of the world, and it's this function of infrared that I thought would help me show this oft-photographed city in a new light. Everyone has seen pictures of the Eiffel Tower. It's one of the most photographed landmarks in the world, but I wanted to bring a different approach to this well-known icon.

For this project I had my Canon EOS-1Ds Mark II converted by a specialist company (for more on this process see AP 20-27 December 2008). The problem with shooting infrared images on a normal camera is that you need a very dark filter over the lens and it's more difficult to compose because you can't see what you're doing. A converted camera has the filter over the sensor. Either way, you get an indication of how the shot will look on the camera's LCD screen, but it will appear as a red picture and you have to mentally convert it to black & white.

To make a good composition when shooting infrared you need to think in terms of texture, shape and form, and pretty much disregard any thoughts on colour. I like to work with extreme wideangle lenses because it helps you frame a lot of sky in the picture, which always works really well on bright days. For this image, I shot with a 17mm tilt-and-shift lens with the maximum amount of shift so that I'm looking up at the picture but it's not falling over backwards.

It's worth noting, too, that when using wideangle lenses to frame more of the sky, you need to make sure you have some clouds to add shape and texture to that space, otherwise you will have empty black at the top of your frame. Days with sparse clouds are perfect for these compositions.

Next, you want to look for something to stand out against the sky – you want to have a clear juxtaposition of, for instance, the white of the trees against the strong black of the sky. In this image, the Eiffel Tower is a strong shape that is a contrast of the two. What I like about this picture is that I have all these elements to create something a little bit different, yet the image still says Paris even by just showing that part of tower.

Paris is the place that really pulls me infrared-wise. First, it's very close to Britain and easy to get to. Composition-wise, it has so much nice foliage that I find that showing the contrast of new spring leaves against the shapes of the city's numerous old buildings makes for really interesting pictures. Buildings are inherently interesting, but without that foliage it's not going to be as dramatic as it could be.

The other interesting thing about shooting infrared is that to get good pictures you need to start work earlier than you would with conventional photography, such as around noon or early afternoon. This is because you want the high sun to shine on the foliage. Fresh vegetation records really bright on infrared, which is why you get the stunning luminescent effects, so you need harder sunlight for an infrared image to be effective. When you look at an infrared picture straight out of the camera, it looks soft and lacks contrast early in the morning and late afternoon – the traditional 'golden hours'.

You need to remember that with infrared you are photographing with light you can't see. A lot of it is intuitive and you have to predict how light will react to different elements within your frame. Experience is really the only way to tell what will work and what doesn't. Sure-fire bets for subjects that work are fresh foliage and dramatic blue skies with bold clouds, but the beauty of working with infrared is that you'll discover so many more subjects that work well in the hard sunlight that you never would have considered before.

I've been doing some landscape work around where I live using my infrared camera simply because of the foliage. Infrared is fun because it's a new way of thinking and helps you see subjects and potential pictures in new places – and that is what photography is all about. AP

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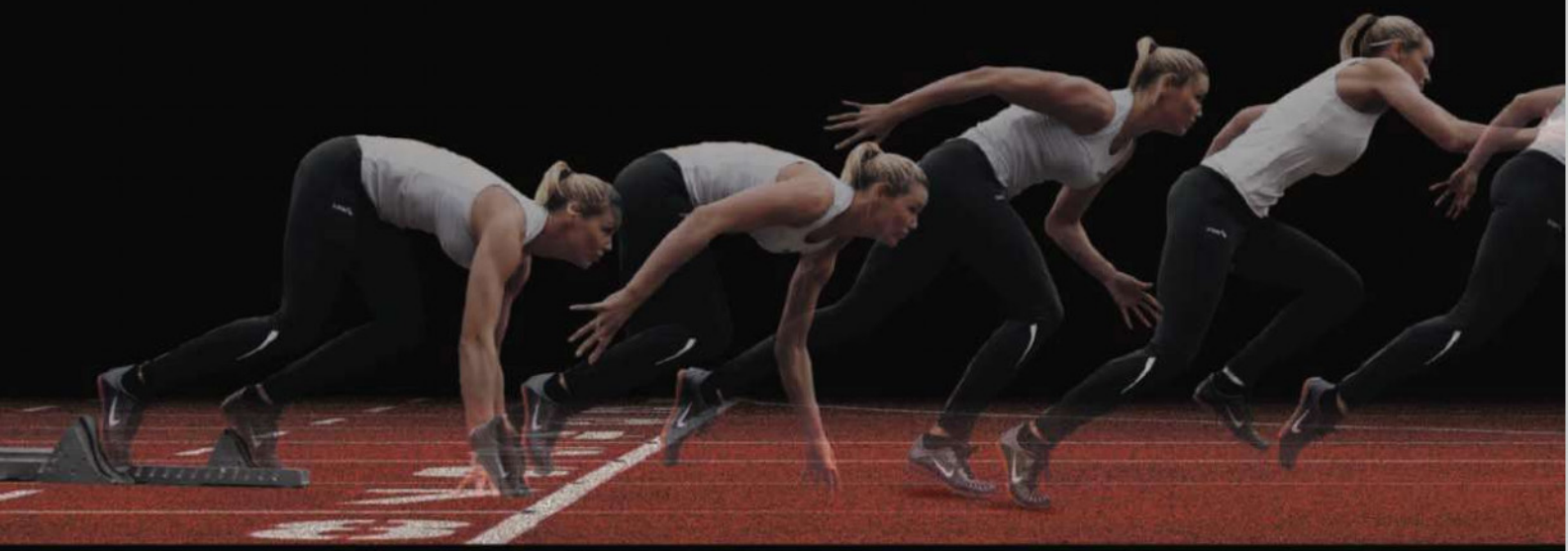

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The Amateur Photographer Masterclass with Brett Harkness

LEARN FROM THE EXPERTS

Portraiture

Brett Harkness shares his advice on how to capture brilliant lifestyle portraits using natural light. **Gemma Padley** reports

CHRIS THURNTON

CHANCES are you wouldn't dream of leaving your camera at home when you're out and about with family. Indeed, carrying a camera to capture those fleeting moments has become part and parcel of everyday life. Certainly days out at the park or zoo can present all manner of photographic opportunities for capturing informal candid family shots. Even just relaxing at home in the garden with the kids can lead to some great compositions if you know what to look for. The key is to train your eye to spot those moments as they happen. In this month's *Masterclass*, Brett Harkness shows three AP readers how to make the most of fleeting moments and explains how to create natural-looking images using daylight and a reflector.

The focus of the day is to learn how to photograph family members with thought and care using a more structured approach rather than relying on grab shots. Brett invited two sisters and a father and his three-year-old daughter along for the shoot.

'Lifestyle portraiture is about anticipating moments and being ready,' says Brett. 'The aim is to create a "feeling" in the image and to capture expressions as they happen. It's about learning to tune your eye into a scene and reacting quickly to what's happening.'

Working handheld, the participants brought their own cameras and lenses with them. On a typical lifestyle shoot, Brett uses his Canon EOS-1Ds Mark III with either a 70-200mm or a 50mm lens. He sometimes takes a 50mm macro lens with him to capture details when photographing babies. 'A standard 50mm lens is great for environmental portraiture,' says Brett. 'A wideangle lens is less suitable because it causes too much distortion'.

Brett also uses a TriGrip reflector to reflect light onto his subjects when needed. He uses the silver side for darker skin tones and the gold side to warm up paler skin. 'When using a reflector you want to avoid reflecting the light directly on the subjects' faces,' he explains. 'Look at how the light is falling on your subject and think about where best to position the reflector to balance light and shadow. You don't have to hold the reflector right up close to your subject or subjects. Try bouncing the light off nearby walls – white walls are best, to avoid an unwanted colour cast. A reflector is also a great way to reduce a green colour cast if you're shooting on grass.'

Brett was on hand throughout the day to advise on composition and shared his advice on how to keep the subjects relaxed. 'You have to adopt a psychologist's mentality in lifestyle photography,' says Brett. 'You need to cotton onto people's way of behaving within seconds, and find a way to make them relax'. With their cameras primed and ready, the participants braced themselves for a full day's shooting, eager to learn as much as possible.

Your AP Master...
Brett Harkness

Brett graduated from Nottingham Trent University in 1996 where he studied photography. Shortly afterwards he became chief photographer on a Royal Caribbean Cruise Ship, overseeing a team of photographers. Brett used this opportunity to work on his travel photography and he developed a passion for photographing people. In 2001 he and his partner Kristie and founded Brett Harkness Photography in Rochdale, Manchester. Together they run studio and location-based workshops throughout the year. From documentary wedding photography to lifestyle shoots and model portfolios Brett is an expert on all aspects of portrait photography.

www.brettharknessphotography.

Chris Thornton

Chris, 30, lives in Castleford, West Yorkshire, and works part-time for Lloyds bank. His interests include lifestyle, wedding and sports photography. He uses a Canon EOS-1D Mark IV and 70-200mm and 24-70mm lenses. 'What stood out today is how important it is to make the shoot fun,' says Chris. To see more images by Chris visit www.christhorntonphotos.com.

Sarah James

Sarah, 39, is a nurse and lives in Liverpool. Currently expecting her fifth child, Sarah has been interested in photography since she started having children, but was also inspired by her dad who encouraged her to take pictures. She uses a Canon EOS 5D Mark II with a 24-105mm lens. 'I found it interesting to see how light falls on the subject,' says Sarah. To see more images by Sarah visit www.familyjamesfive.typepad.com.

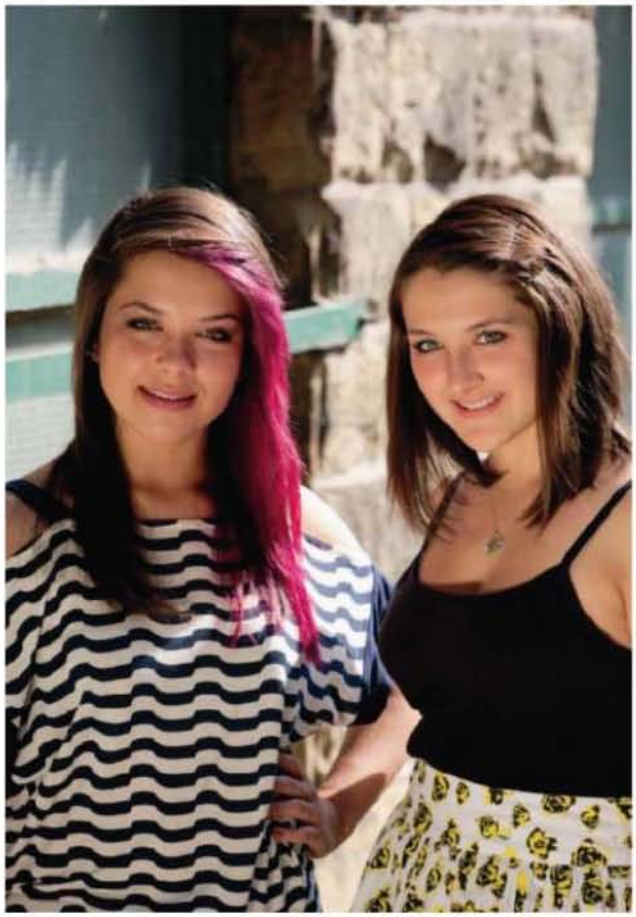
Andrew Frost

Andrew, 47, lives in Beverley, East Yorkshire, and is interested in fashion and portrait photography. He uses a Canon EOS 40D with 17-85mm and 70-200mm lenses. 'Today has opened my eyes to how spontaneous you can be when doing lifestyle photography,' he says. To see more of Andrew's images visit www.firebaby.co.uk.

The benefits of outdoor light

ONE OF the main benefits of using natural light in portrait photography is the element of freedom and spontaneity it affords. No elaborate setup or equipment is required. While using flash to fill in shadows on a bright day is a useful technique to practise, it is possible to get some equally strong images using available light.

'The trick is to find the best light and move your subject/s into the light,' says Brett. 'Always look where the light source is coming from. On really sunny days you won't need to use a reflector as the reflected light will be too bright and create too much contrast. Try to keep your subjects out of the most contrasty light. A little sun is great for creating a glimmer in the image but overcast light is better. I'll often position my subjects 3ft (1m) within a doorway as this gives fantastic light, but you have to remember to underexpose otherwise the subject's face will be overexposed as the camera tries to compensate for the dark interior and bright face.'



ANDREW FROST

ANDREW FROST

Getting a correct exposure

BRETT advised the readers to use centreweighted metering and to adjust their exposure using exposure compensation when necessary. 'If the ambient light allows a fast enough shutter speed, I'll use program mode and manually adjust the exposure to under or overexpose if I need to,' says Brett. 'Remember to check your exposure as you're shooting – there's no point snapping away with an incorrect exposure. I also tend to use auto white balance. In lifestyle photography, quick reactions are essential – you don't want to keep changing the settings as this wastes time, so only change your settings when you need to. In this way you can concentrate on composing your shots rather than fiddling with camera settings and missing opportunities. Don't make things more complicated than you need to. I suggest keeping the ISO setting as low as possible and bringing the subject closer to the light if you need a faster shutter speed. Try underexposing to let the shadows encroach a little on the subject's face.'

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Spotting good backgrounds

'ANYTHING can be used as a background,' says Brett. 'Old wooden fences, weathered brickwork or painted barn doors can work well. You could also try using flowers and foliage. Try picking out colour in your subject's clothes that matches or complements a colour in the background. Your aim is to capture the environment as well as the subject, so look for small details as these can add atmosphere to your composition. Avoid backgrounds with lots of conflicting elements and think about how you can use background lines to enhance your subject.'

In Andrew's image (below), he accentuates the girl's green eyes and green necklace by subtly placing his subject against a green barn door. The diagonal line of the door cleverly mirrors the line of the girl as she leans against a fence, helping to create a cohesive composition.'

ANDREW FROST

'Don't make things more complicated than you need to. I suggest keeping the ISO setting as low as possible and bringing the subject closer to the light if you need a faster shutter speed'

SARAH JAMES

Composition – some things to think about

'WHEN I'm photographing, I'm constantly looking around and creating images in my mind,' says Brett. 'You don't want to be in a position where you don't know what to do next. If you are photographing a family, the aim is to capture the atmosphere of the family unit. While you don't want to formalise the scene, look for a loose triangle shape to weave your composition around.'

Brett encourages the readers to think of interesting moments they could encourage and also suggests incorporating movement to ensure their images aren't static. Some suggestions include kids being tossed in the air, jumping in puddles or running towards the camera. 'There are times when you're looking to create a timeless, classic portrait, but you don't have to always go for standard, formally arranged compositions,' he says. 'Mix up light-hearted, natural shots with more posed shots and try to think creatively. You could try photographing from behind as a child is lifted over dad's shoulder. Don't feel you have to opt for a conventional viewpoint. Quite often not having the subject looking at the camera creates stronger images so think about how you can direct your subject's attention away from the camera.'

Brett advises using autofocus to make sure each shot is sharp, especially if the subject is moving. He uses manual focus when photographing babies where correct focusing is even more critical. 'When focusing, lock your focus on the subject's eyes, then recompose by moving the camera down vertically, keeping it parallel to the subject,' he says. 'Never lock your focus and then step back as this will throw your focus out.'

BRETT HARKNESS

Getting creative with your framing

WHERE you place the subject in the frame also has a huge impact on your shot. You could try placing the subject at the edge of the frame looking into an empty space, or with space above the head (see Sarah's image below left). If you're feeling really bold, you could crop your subject completely and focus on a different part of the subject – their shoes for example. 'Try to take a variety of full-length and head-and-shoulders shots, and don't always feel you have to crop in tight,' says Brett. 'Try tilting the camera slightly and see what impact this has on your composition or experiment with a low shooting angle. Allow the subject to influence how you frame the shot. For example, if your subject is leaning at an angle, tilt your camera to mirror this. Lifestyle portraiture is about not having an agenda but allowing ideas to form as you go along.'

SARAH JAMES

BERNA PADLEY

BRETT HARKNESS

CHRIS THORNTON

Portrait or landscape format: which one to use

DECIDING whether to shoot in portrait or landscape format depends entirely on the subject you are photographing. If, for example, your subject is standing upright, portrait format may be preferable; conversely, if you are focusing on the subject's head and shoulders a landscape shot might be more powerful. It's important to remember that there aren't any hard-and-fast rules. More important is to be willing to experiment and be prepared to adjust your approach depending on the scene in front of you. You could also try using other elements, such as tree branches to frame your subject as Chris has done (above). A large aperture throws the surrounding subjects out of focus and ensures the viewer's eye stays fixed on the main subject. 'When I'm shooting kids I'll generally be wide open at f/2.8, f/3.5 or f/4.5, depending on the effect I want,' says Brett. 'When photographing a family group it is important to ensure all the subjects are on the same focal plane. I'll often need an aperture of at least f/8 or f/11 to ensure everyone is sharp.'

CHRIS THORNTON

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SARAH JAMES

Encouraging interaction and keeping things relaxed

Interaction between the photographer and subject is crucial for natural-looking images. 'You may need to allow time for your subjects, especially young children, to get used to the camera,' says Brett. 'One of the biggest benefits of shooting outside is you have more space to play with – this provides more compositional opportunities. Kids can run around and so on. You have to keep the shoot exciting and find a way to get onto the kids' level, both physically, by crouching down, and mentally, by getting into their world. It's all about having fun – finding a way to make normal scenarios look exciting and create a story from the event you're photographing. Keep talking to your subject as you're shooting as this encourages interaction.' To keep the shoot moving, Brett suggests doing something different every couple of shots.

With toddlers and younger children it's best to allow them to be themselves and not force them to do anything they don't want to do. With teenagers it's slightly different – you have to take more control and suggest poses. In both cases it's about working with the subject – having a commanding air, but not being overbearing. This is a fine balance to strike and can take some practice, but photographing your family or people you know and trust is a good way to build up confidence.

Using props

Utilising props can be beneficial, but you don't have to go overboard with elaborate setups. Certain objects such as a chair can be useful to retain a child's interest and also help to add variety to the composition. Look for natural props outside – on this occasion the readers used a discarded barrel.

'If you're using a prop such as a chair, let the kids decide how the composition will look,' says Brett. 'Keeping the same setting and allowing the children to interact naturally will lead to a variety of shots. Even a reflector can be a prop – a gateway into another dimension or a magic carpet.'

CHRIS THIRNTON

'You have to keep the shoot exciting and find a way to get on the kids' level, both physically, by crouching down, and mentally'

CHRIS THIRNTON

Black & white

You don't always have to produce colour images. Shooting in black & white or converting your images to monochrome afterwards can increase the impact of a composition. But black & white shouldn't be used as an excuse for a poorly exposed or composed shot, warns Brett. 'I always envisage how the final shot will look when I'm shooting,' he says. 'The situation will determine whether the shot should be black & white or colour, and it's usually down to the quality of light.'

Would you like to take part?

EVERY month we invite three to five AP readers to join one of our experts on an assignment over the course of a day. The experts are **Tom Mackie** and **Lee Frost** (landscapes), **Brett Harkness** (portraits), **Paul Hobson** (wildlife) and **Clive Nichols** (gardens). This is Brett's final *Masterclass* this year. Tom will appear in November and Clive in December.

If you would like to take part, visit www.amateurphotographer.co.uk/masterclass for details of how to apply. Please remember to state which *Masterclass* you would like to attend and make sure you include your name, address, email address and daytime telephone number in your application. Each participant will be able to use his or her own camera, lenses and other equipment.

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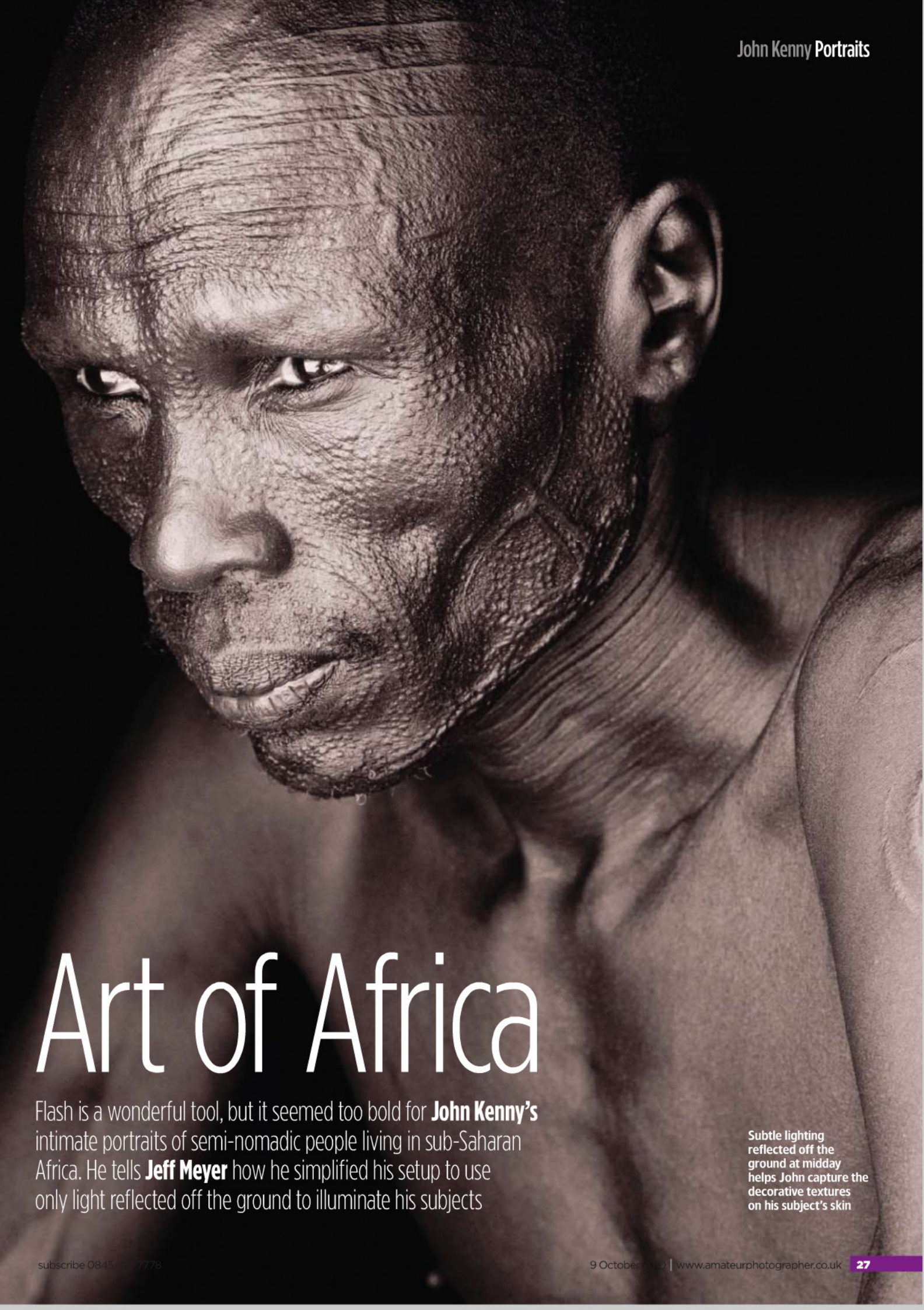

Art of Africa

Flash is a wonderful tool, but it seemed too bold for **John Kenny's** intimate portraits of semi-nomadic people living in sub-Saharan Africa. He tells **Jeff Meyer** how he simplified his setup to use only light reflected off the ground to illuminate his subjects

Subtle lighting reflected off the ground at midday helps John capture the decorative textures on his subject's skin

ALL PICTURES © JOHN KENNY

A MAN walks into the room out of the beating sun, which is rare for a late summer's day in Britain, carrying a large bike and a bag. He sets them down beneath a large print of a young woman named Ancho who is grinning for the camera. It seems like a lot to bring to an exhibition at a small photo gallery in London's Covent Garden, but then the man comes over and introduces himself as John Kenny, the photographer behind the images. He's just rushed over from his day job to explain the DIY methods and ethos behind the project that has consumed him for the past four years.

In 2006, just three years after he picked up a camera, John set off for a tour of Africa with nothing more than an enthusiast-level DSLR, a handful of prime lenses, a tripod and a rucksack. His trip took him through the heart of sub-Saharan Africa, where he was awed by the vibrant culture and traditional ways of life of the semi-nomadic people living in its remote outposts.

'I thought I knew a lot about Africa before I left, but what I realised when I was there is that I was familiar with the way it is portrayed in the media,' John says. 'Most of our impressions of Africa come from negative portrayals of the continent through the news. And while these well-known problems do exist, there seems to be a mismatch or an incorrect balance of images of life on the continent. While careful not to romanticise any notions, my trip motivated me to capture the personalities of the people there and show them in a proud way that you don't often get to see.'

Tired of seeing images of forlorn tribesmen, John wanted his subjects' pride and personality to come through in his images

During this trip, John experimented with different ways of capturing the people he met that didn't fall into the stereotypes of forlorn-looking villagers standing amid tattered buildings. 'The people I met were very happy, proud people,' he recalls.

After much thought, John realised that to get viewers to focus solely on the people he needed to cut out their environmental context entirely.

'I still have questions about whether you

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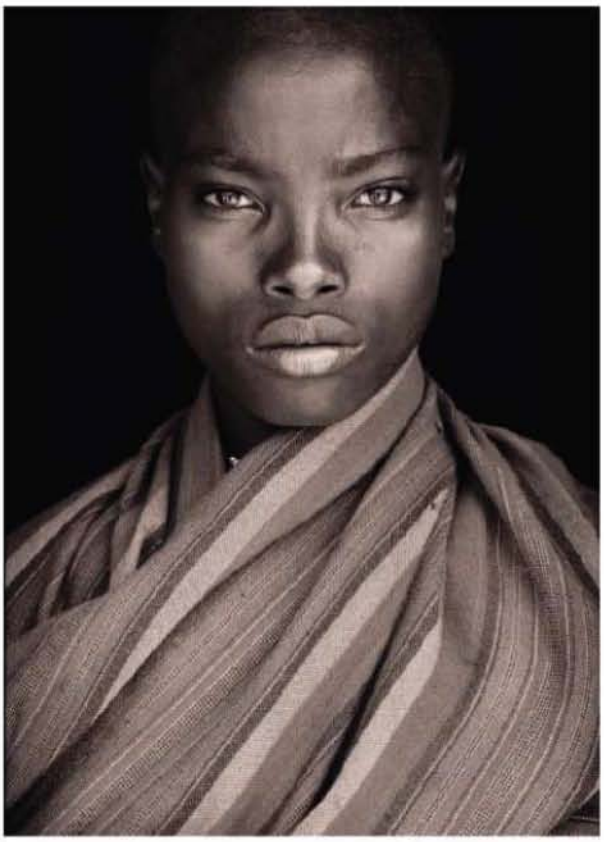
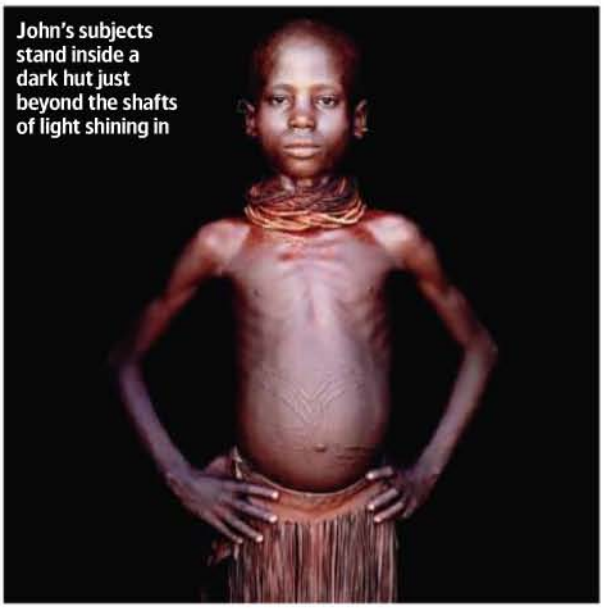




John's subjects stand inside a dark hut just beyond the shafts of light shining in

lose too much of the context of the person and where he or she lives by making the background all black, but ultimately I like eliminating all background detail because I want to focus on the intimacy of the person rather than their surroundings,' he says.

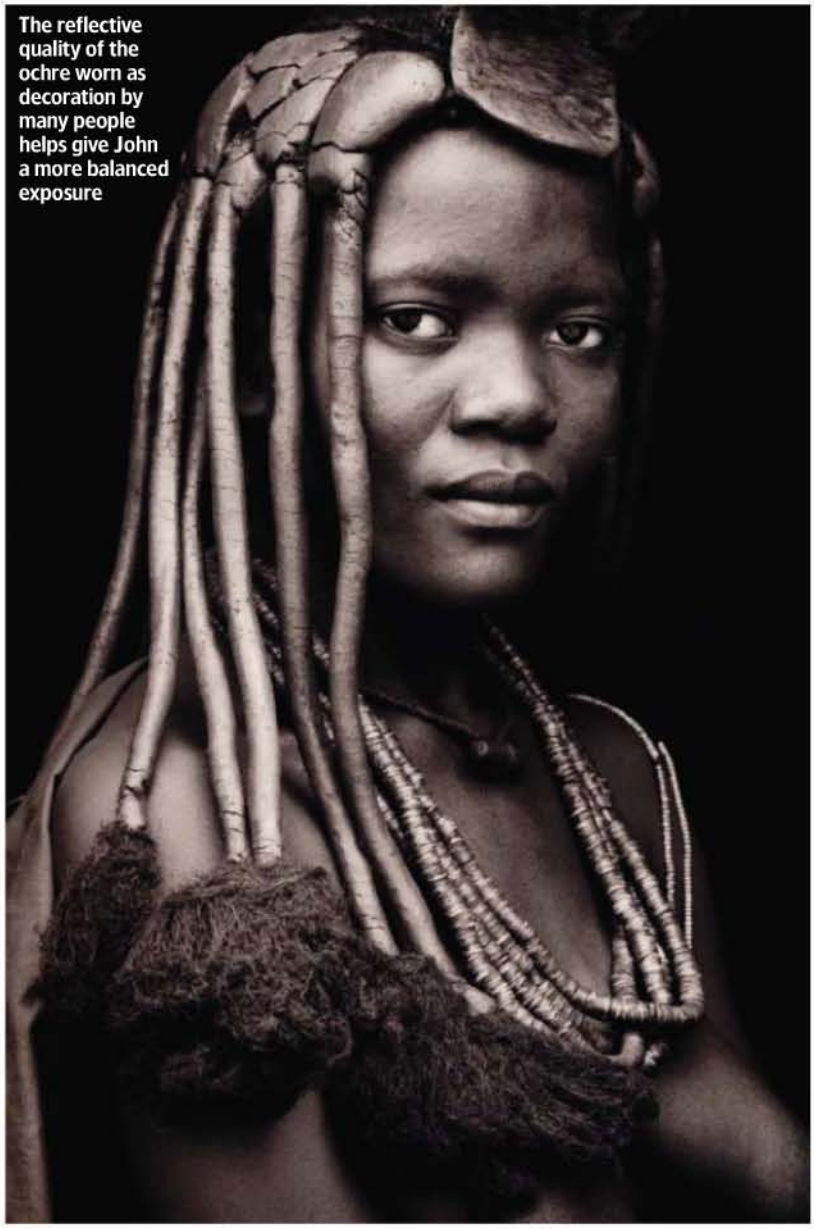
At first glance, you would think that John uses flash, or even reflectors, to get the effect of a darkened background behind a well-lit subject, but his method is much more rudimentary. He spends time walking around a settlement inspecting the huts, looking for one that is lightproof on the inside, but has a doorway facing into the sun and yet with a floor that isn't lit too much. The fact that these huts are typically designed very narrow and densely built helps his search, and in this part of Africa one can always count on there being plenty of sun.

When the conditions are right, John asks his subject to stand inside the hut, just beyond the edge of the shafts of light shining through. With the subject facing the doorway, John uses the light reflecting off the ground back up onto the subject's face. With his Canon EOS 5D mounted on a tripod that's positioned just outside the hut, he meters from the middle greys of the skin tones and takes a shot at a slow shutter speed, which results in the subtle, silvery tones in his portraits. Sometimes the bright jewellery and white sea shells worn by some groups of people make it difficult to meter for the skin tones, but shooting raw files gives John a little more latitude to bring back some detail in his post-processing.

'I always try to shoot in the brightest conditions that I can, which goes against most of the rules for natural light photographers,' says John. 'It would be difficult for me to make pictures like this in the UK, with its overcast skies. As far as I'm concerned, the brighter the better.

'That said, because I'm mostly a black & white photographer, I'm not really drawn to high-contrast scenes. It was really while searching for these tones that I came across this method of using the darkness just beyond strong light,' he adds. 'Flash never appealed to me. I didn't think it was the right tool for what I was doing. It seemed too complex a way to get the illumination that I wanted. The sun is usually right overhead in that part of Africa, so I suspected there was enough light, and I also knew that I had to compose with as few distractions as possible. Utilising the darkness inside the huts therefore became the way that I thought I'd be able to do this and get the effect of subtle lighting with maximum detail.'

John realised he had stumbled on to something special back in 2006 when he photographed a young woman named Ancho, whose iconic pose and well-lit features could have rivalled



The reflective quality of the ochre worn as decoration by many people helps give John a more balanced exposure

Top: One of John's best-selling prints, this Samburu shepherd is actually a young boy, which he says has confounded many viewers

any studio portrait by the top fashion photographers (see below opposite). It was this photograph that motivated John to make four subsequent trips to Africa, photographing for a total of 12–13 months.

'The technique gets more refined each time,' he says. 'Before the second trip in December 2008, I'd been working in my IT job for a while and had sort of worked out the technique in my head during that intermediate period of not photographing, and it felt more natural the second time around.'

John eventually found Ancho again and showed her the picture that inspired his continuing project. 'She was standing some distance away from me and smiled when she saw the picture. Until that point I was only taking head-and-shoulders shots, but I decided to take her picture and caught this moment (see below). It was at a different magnification from all the other portraits I'd shot, but it really worked. It was a happy accident.'

'Until that point I was only taking head-and-shoulders shots, but I decided to take her picture and caught this moment'

Whereas on the first trip John had used an enthusiast-level DSLR, which didn't have the resolution to expand to exhibition-size prints, he now had a Canon EOS 5D that allowed him to shoot these wider angles and still capture fine detail at the enlargements he wanted. 'I hadn't considered capturing the torso detail before,' he says. 'Many people wear bright clothing and create decorative

A 'happy accident', Ancho grinned when she saw John's image of her from two year's earlier and John pressed his shutter. From the result he realised he could take wider angles and capture interesting colours and patterns

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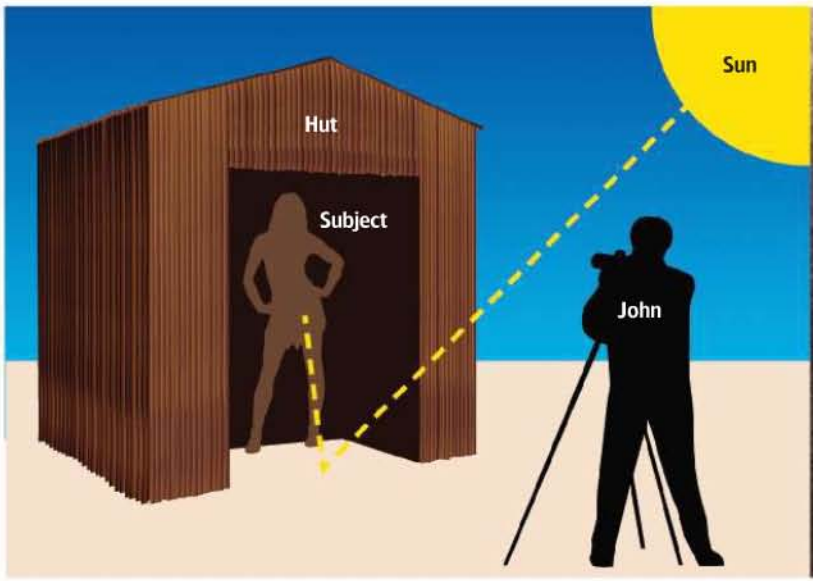
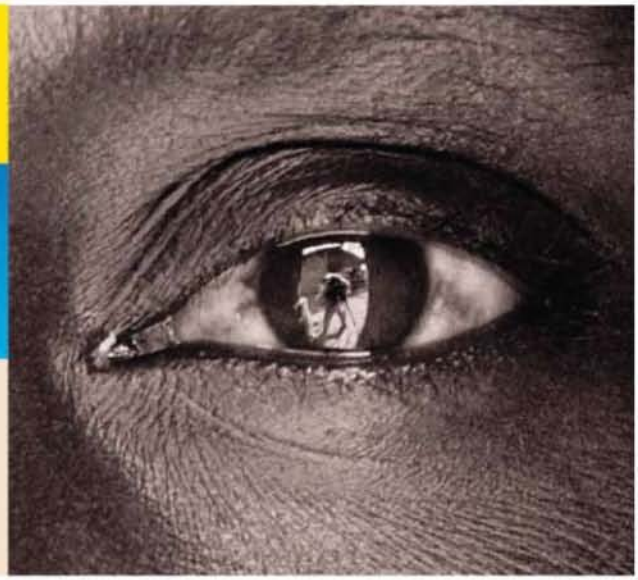




scarring on their skin. My second portrait of Ancho made me realise I could not only capture these details, but that I could capture stunning colours as well. With these wider angle portraits I think the image loses a bit of its impact when you translate it to black & white. I knew the tones would look nice, but the trade off of losing the colour from these people's daily lives wouldn't be worth it.'

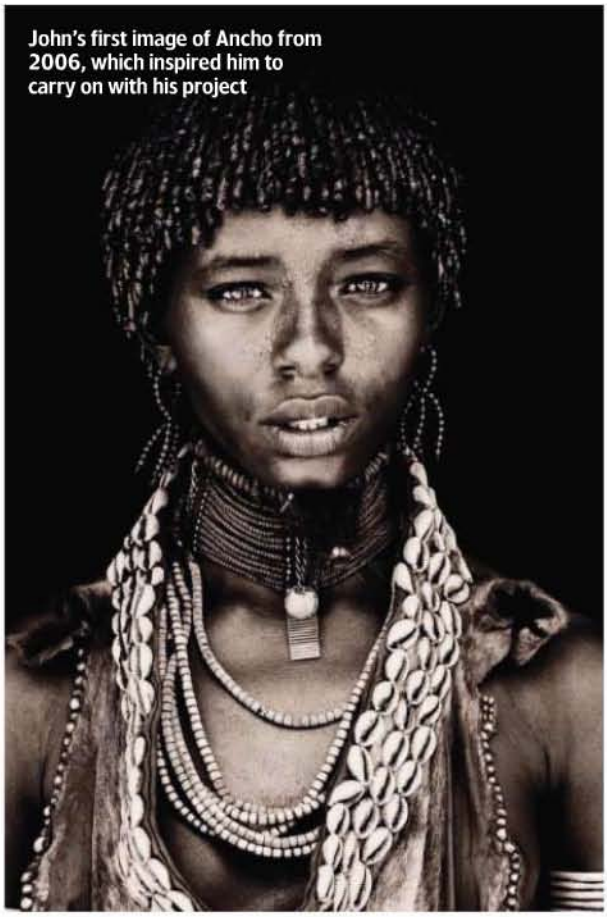
The eyes are another favourite feature of John's. 'I'm incredibly drawn to take conclusions from people's eyes,' he says. 'I didn't think I needed to photograph in such a way that the eyes fly out of the frame. But the way that I shoot into darkness, with light streaming in from the outside the composition, creates a composition with so few distractions that the eyes, with nothing to distract from around the person, become very prominent.'

As John doesn't use flash, the eyes of his subject aren't smeared and the viewer can actually see what the subject is seeing when his or her picture was taken. 'If I shot with flash, you'd see a ring or nothing at all,' he says. 'Here, though, you can see my camera setup and everyone else crowded behind me (see above). It's a really nice product of this style of shooting with natural light. There's as much detail as I could capture within the limits of my technology.'

Above: John is visible in the eyes of this enlargement of one of his portrait subjects. Not using flash, he says, allows him to capture such fine detail

Detail is ultimately what John is after, and as he works another stint in IT and considers his options, he reckons this pursuit of detail will lead him to large-format cameras. 'I like the challenge of thinking about everything in the frame,' he says. 'When someone grabs my attention, I like trying recreate that sense of proximity and intimacy within the frame.' AP

To see more of John Kenny's images visit **www.john-kenny.com**



John's first image of Ancho from 2006, which inspired him to carry on with his project

BALANCING TWO CAREERS

PEOPLE often wonder how photographers can take long photographic trips abroad and maintain their life back in the UK. As IT jobs are in constant demand, John says this has given him incredible flexibility in his photographic pursuits. 'I'd really like to photograph full-time, but at the same time I don't want to completely jack in my career in IT,' says John (pictured). 'I like having two careers, particularly because by the time I pick up a camera after a spell of working in IT I'm usually desperate to take pictures again. By having some distance from photography, it allows me to build up inspiration and throw myself back into it.'

John also does contract work, which helps maintain his professional standing because it allows him to finish a job naturally without having to resign and risk gaining a stigma as not being committed to his work. 'I'm also very fortunate to be doing something that has such a flexible labour market, particularly given the current economic climate,' he adds.

'There is sometimes a belief that the path to being a good photographer is to finish school, maybe have a job for a while and then quit to take pictures full time. Today, though, I don't think that is the way people should be looking to forge a career as a photographer. You have to try to make ends meet at the same time as you indulge in your love of photography. I don't think it should be seen as a failure to have a nine-to-five job at the same time as you pursue your photographic ambitions. Maybe my rate of progress would be faster if I were fully immersed in my art rather than dividing my time, but I'm not sure I'd be able to maintain the passion if I did it day in and day out. Having a break every so often gives me the head space to digest what I've done while at the same time earning enough to fund my next trip.'

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Sebastian Kraus Wiltshire

Sebastian, 29, bought his first DSLR camera after he was inspired by a friend who was taking some pictures for his photo album. 'I started photographing everything around me,' says Sebastian. 'One day I asked myself, "Why not do better than simply taking snaps?" And that is how I got into photography.' Counting water and landscapes among his favourite subjects, Sebastian hopes to explore Iceland and Canada one day. To see more of his images visit www.sebastiankraus.deviantart.com.

1

St Michael's Mount

1 Sebastian photographed this iconic location in Cornwall early one morning as the tide was going out
Nikon D200, 10-20mm, 1.6secs at f/25, ISO 100, tripod, cable release

Portland Bill... 1

2 The long exposure makes the water look solid in this image taken in Dorset
Nikon D200, 10-20mm, 90secs at f/22, ISO 100, polarising filter, tripod, cable release, half ND 0.9 filter, full ND filter

2

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Portland Bill... 2

Standing on the edge of a cluster of rocks, Sebastian spotted the dramatic waves and framed his shot to make the most of the action

Nikon D200, 10-20mm, 1.3secs at f/18, ISO 100, polarising filter, tripod, cable release, half ND filter 0.9, full ND filter

Gannets

1 Kurien photographed these gannets on the Isle of Noss in Shetland. He waited until all the gannets were looking the same way
Canon EOS 350D, 70-300mm, 1/1250sec at f/14, ISO 1600

Shark

2 Taken at Deep Sea World in Fife, the shark in this image is illuminated by a shaft of light shining through the water
Canon EOS 50D, 17-70mm, 1/60sec at f/5, ISO 1000

1

EDITOR'S CHOICE
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This shows very effective use of light and exposure to create a wonderful sense of atmosphere. Kurien's white balance has really emphasised the blue of the water, giving the impression of real depth. It's quite frightening, too. I wouldn't fancy swimming with that thing

2

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Kurien Koshy Yohannan
Edinburgh

For 33-year-old Kurien, photography plays a major role in his life. 'There is so much beauty around us to be captured,' he says. 'My favourite subjects are landscapes, nature and wildlife. I also enjoy photographing patterns in the sky – no two sunrises or sunsets are the same. For me, photography is a way of appreciating the beauty of our planet. Through my images I hope to remind people of the need to safeguard the world around us.' To see more images by Kurien visit www.blackstallionphotography.co.uk.

3

Leopard
3 Kurien took this image at Edinburgh Zoo. 'I wanted to capture the intense look in the leopard's eyes,' he says. 'The sun was shining into the enclosure, so I angled the camera to make the most of the light'
Canon EOS 50D, 50-500mm, 1/500sec at f/8, ISO 1000

Leaf cutter ant
4 'I wanted to play around with the proportion of the subjects and for the viewer to see how much smaller the ant is in relation to the rope and leaf,' says Kurien
Canon EOS 50D, 17-70mm, 1/200sec at f/5.6, ISO 1000

4

Paul Richardson
Lancashire

Paul has been taking photographs since 1978. Although he has captured a range of subjects, steam locomotives are a firm favourite. These images were taken at Keighley and Worth Valley Railway, East Lancashire Railway and the Dandry Mire Viaduct in Cumbria respectively. 'Freezing temperatures are the optimum conditions in which to capture steam locomotives,' says Paul. 'A diverse subject, it is possible to create some really atmospheric images. I shoot in all weather conditions, including frost, fog, rain and hail. Each heritage railway has its own unique character, and the challenge is to find the railway's individual photographic strengths.'

Steam... 1
1 By shooting alongside the locomotive, Paul draws the viewer into the scene
Leica R4, 35mm, Fujichrome RD100

Steam... 2
2 Early morning light provides beautiful background light and illuminates the billowing steam
Leica R3, 180mm, Kodachrome 64

Steam... 3
3 Paul's decision to shoot in landscape format accentuates the sheer size of Dandry Mire Viaduct
Leica R3, 135mm, Fujichrome RD100

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APappraisal

Expert advice, help and tips from AP Editor **Damien Demolder**

PICTURE OF THE WEEK

Original

Edited

Windmill
Ian Williams

Kodak EasyShare M753, 37-111mm, 1/200sec at f/5.6, ISO 80

THEY claim that it's not what you've got but what you do with it that counts, and I suspect Ian has sent me this picture purely to demonstrate the truth of the saying. We spend ages thinking about kit, discussing lens graphs and the benefits of one metering system against the others – not to mention one manufacturer verses the other, as though they were football teams we have spent a lifetime supporting. Here, though, Ian shows us that all you need for a good picture is a good eye, imagination and a decent enough camera to record your intensions. The build-up here comes because Ian has used a Kodak EasyShare M753 seven-million-pixel compact camera that cost around £90 when it came out in 2007. The camera has only basic controls, but Ian has made the most of whatever the camera offers with this wonderful windmill composition.

We see plenty of windmill pictures every year, but this one really does stand out from the rest with its clever framing through the gap in the trees. Ian has lifted his picture by filling the edges of the frame that often sit idle in this sort of picture, so we can concentrate on what is in the middle.

You might have thought that those dangling branches would bother me, and I thought they would, too, but in fact they are rather nice. As we all pretty much know what a windmill looks like, and – excuse me windmill enthusiasts – they do all look similar, we don't lose anything by having part of the subject covered and hidden. The hanging branches help to create depth in the shot, and emphasise the sense of 'looking through'.

While the composition is excellent, I think the exposure and colour would both benefit from a little help. In simple terms, the picture is a fraction too light, and the colours are weak and faded. Just using Levels, I darkened the midtones and made the shadows denser. The white of the windmill blades is a touch burnt-out in places, so I've pulled the white point output down from 255 to 252 in Levels – just enough to take that white edge off. After a tiny injection of red and yellow we have a warm, colourful, late-afternoon scene, and the kind of picture that could easily make a postcard. Well done, Ian. It's an excellent shot.

WIN

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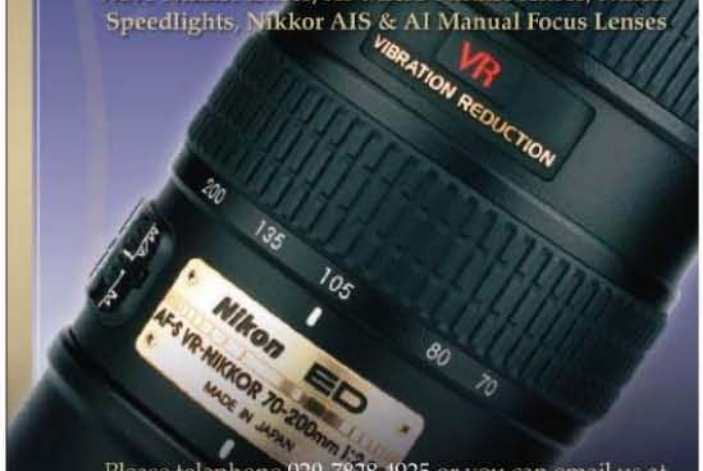

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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Amateur Photographer
A durable and good value memory card
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SO CONFIDENT is Samsung about the durability of its 4GB SDHC Plus memory card that it comes with a ten-year warranty. It is billed as shockproof, waterproof and magnetproof, with a particular focus on the EMC (epoxy moulding compound) technology protecting the data from water damage. I left the card in water for a day to test its waterproof abilities and the data on the card was undamaged. While several other brand SDHC memory cards may not claim to be waterproof, they also kept the data protected when I left them in water for the same period of time.

I tested the Class 6 Plus version, and with read speeds of 17 MB/sec and write speeds up to 13 MB/sec, it has double the write speed of the 'standard' Class 4 version. Samsung does not offer the faster Class 10 SDHC card that some of its competitors provide. However, when comparing like for like with other competitors, the Samsung card offers very good value. A unique and really nice touch is the soft-rubber holder supplied with the card. Also available are 8GB (£27.99) and 16GB (£52.99) versions. **Tim Coleman**

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All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Lastolite Ezybox Speed-Lite £50

For more information visit www.lastolite.com

WHILE Lastolite already has Ezybox flashgun softboxes in its range, these are designed for use with a flashgun off-camera and on a stand because their size makes them top heavy when handheld. The Ezybox Speed-Lite is a 22x22cm mini version that can be used on a flashgun whether it is on or off the camera without it becoming top heavy. Like most softboxes it is lightweight and can fold flat for storage, and in this case it comes supplied with a durable bag for storage.

The Ezybox Speed-Lite has both inner and outer removable diffusion layers. I used the softbox on a Nikon SB800 and it did an excellent job of softening the light. It also offers good value when compared to other similar devices. It is quite long and, as such, it may edge into the image frame with some short wideangle lenses, but at 90mm deep my Nikkor 12-24mm lens was fine. Making sure the Velcro is tightly fastened to prevent sagging towards the lens helps avoid the problem. Any flashgun tilting needs to be done before the device is attached, as the fixing strap obstructs the button. However, these are minor niggles with what is otherwise a very good product. **Tim Coleman**

Amateur Photographer
Softens light beautifully and is good value
★★★★☆

FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Olympus E-5
We test the company's new top-end DSLR, which is claimed to have the best resolution of any 12MP camera on the market.
October

Nikon D3100
At last, a Nikon DX-format DSLR with more than 12 million pixels. We put the D3100 through its paces.
October

Canon EOS 60D
Canon's replacement for the enthusiast-level EOS 50D has 18 million pixels, a variangle screen and Full HD video.
October

Nikon Coolpix P7000
We test Nikon's high-end Coolpix compact that will be competing with the Canon PowerShot G12 and Samsung EX1.
October

Nikon D7000
A new 16.2MP sensor, new 39-point AF system and the most advanced Nikon metering sensor provide plenty of food for thought.
October

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An all-metal tripod setup effective for lightweight travel duty with small SLR systems. It has 27mm diameter upper leg segments and is will support up to 4kg. Leg segments extend/collapse with precise motion and no lateral play, the locks are positive, and the stubby lever for the ballhead communicates its locked/unlocked position both by feel and by sight. Super titanium alloy legs make the tripod steady yet lighter than it appears, with a 40 per cent greater strength/weight ratio than normal aluminum. Comes complete with a single-lever ball head with quick release and 2 bubble levels on the quick release plate. FREE carry case included.

MORRIS Save you £46

Slik Pro 340BH Tripod **£149.00**

Slik Able 300DX Tripod

The 300DX has new 27mm diameter "D" section legs for strength and stability, and uses screw leg lock knobs - ideal in situations where the "click" of normal leg locks would scare the subject. 3 position legs allow low level shooting and versatile positioning on uneven ground. Complete with the SH705e head, with omni directional quick release platform. Fitted with a locking lever & safety catch to prevent accidental release. 2 pan handles (for tilt and level) and lock knob (for panning) control movements.

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Featuring Super Alloy "AMT" for a strength to weight ratio some 40% greater than similar tripods, the same sort of weight saving as carbon fibre but without the added cost. Multi position 23.4mm diameter legs allow low level shooting, & extra versatility on uneven ground. Each leg is covered with a foam grip, providing increased comfort, particularly in cold conditions. The centre column is simple to adjust - loosen the locking collar & move to the desired position. A friction collar allows you to slow movement when loaded with camera gear. The column is reversible, making this a great choice for macro work. Supplied complete with FREE 705E head (worth £39.99) featuring two pan handles to operate movement axis independantly and a multi-position quick release plate.

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Slik Pro 700DX Tripod

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Slik Pro 700DX Tripod & Head **£119.97**
Slik Pro 500DX Tripod & Head SAVE £111 **£99.97**
Slik Pro 400DX Tripod & Head SAVE £43 **£94.97**

Slik Mini Pro III Tripod

Supplied with a compact ballhead which allows the camera to be adjusted to almost any angle. This tripod can be used as a chest brace - excellent in fight spots where a full size tripod would be unsuitable. A small suction cup on the bottom of the centre column allows it to be securely positioned on smooth surfaces (such as the roof of a car) making it even more versatile for travel photography. Suitable for all cameras from compact through to medium sized SLRs.

MORRIS Save you £12

Mini Pro III Tripod **£18.95**

Slik Sprint Pro II GM Tripod

This tripod makes setting up simple and secure with fast, easy to use SLIK speed release leg locks, gearless center column for fast height adjustments, and 3 position adjustable angle legs for easy set up on uneven ground or steps. The leg angles can also be used to lower the tripod. When used with the built-in short center column, (the included center column unscrews into two pieces) the camera is just 6.4 inches off the ground for extremely low angle or macro photography.

MORRIS Save you £31

Sprint Pro II GM **£62.95**
Sprint Mini II GM SAVE £33 **£54.95**

Slik SBH-280E Ball Head

Made from finely machined and carefully anodized hardened aluminum parts that are designed to give many years of trouble-free smooth operation. This ball head features an easy to use, single knob operation to lock or release the ball connected to the camera plate. The knob is oversized and has a well textured surface for a sure grip. When the head is released, not only does the ball portion of the head move freely, the main body encasing the head can turn on its base for quick and easy movement. The base of the head has degree marking for panoramic photography.

MORRIS Save you £48

SBH-280E Ball Head **£69.00**

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Three Way SH-807E SAVE £43 **£99.95**

Slik 800 Ball Head

Strong, sturdy, easy to use, it was created to take on a range of equipment from digital and 35 mm up to 4x5 field cameras. Using the same quick release system as the PRO 700 DX tripod head, it has one of the fastest and easiest quick release plates in the industry. SLIK made a circular quick release plate that can secure the camera to the tripod pointing in any direction, making attaching your camera more intuitive than most other heads that have squared off or angled plates.

MORRIS Save you £24

800 Ball Head **£79.00**

Slik AF1100E Grip Head

Designed for small to medium sized SLR cameras, to feel like the camera is hand held. Virtually any angle can be achieved by simply squeezing the trigger and positioning. The instant you release the trigger, the head locks in position. Incorporates a quick release plate to create what must surely be the most desirable tripod head on todays market.

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AF1100E Grip Action Head **£79.00**
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Slik Pro Pod 600 Monopod

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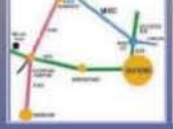
MORRIS Save you £24

Pro Pod 600 Monopod **£44.95**

Slik 350 Monopod

A 4 leg section design folds down to a very compact 20 inches but when fully extended the monopod is 63 inches tall and weighs less than 1 pound. Speed release leg locks make setting up easy, fast, and secure.

350 Monopod SAVE £14 **£24.97**



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Sony Alpha 33

With its use of translucent mirror technology in the Alpha 33, Sony has evolved the way that its digital cameras focus. But how much does the new system really improve on the SLR? We put the Alpha 33 to the test

Richard Sibley
Technical writer

IT SEEMS at odds with an apparently 'forward-thinking' camera industry that Sony should look to an idea from the past to solve a problem in the present. Yet that is exactly what the company has done with its new Alpha 33 and Alpha 55 SLT (single-lens translucent) cameras.

The problem centres on how to the improve the phase-detection autofocus system to make it faster between shots and allow it to work in Live View or video capture modes. Sony's solution is, in fact, the evolution of an idea first used by Canon in 1965, when it introduced the Canon Pellix.

Instead of a moving mirror in the Pellix SLR, Canon designed and used a pellicle mirror (see *Geoffrey Crawley explains...* on pages 58-59 of this issue), which was fixed into position. This very thin mirror split the light that entered the camera, redirecting a portion to the viewfinder while letting the rest through to expose the film. The camera wasn't a success, as the amount of light reaching the viewfinder made it dark and difficult to focus. Although in the 1980s and '90s a small number of professional SLRs were fitted with pellicle mirrors, the technology was largely forgotten – until recently.

With the introduction of video capture, DSLR manufacturers face the problem of how to focus the lens without the use of the usual AF system. Phase-detection focus relies on a camera mirror being down to reflect light to an AF sensor. However, that mirror has to be flipped up in video-capture mode so the image-focusing light can reach the sensor. Until now, the only way to focus during video capture has been either to focus manually or to use contrast-detection focus, which is comparably slow and fidgety.

Sony is the last of the major DSLR manufacturers to introduce video in its cameras, with the company insisting that it wanted to give users the same experience when focusing during video capture as when taking still images. This meant making continuous phase detection possible.

The answer to the implementation of phase detection during video capture comes in the form of Sony's translucent mirror technology (TMT). As with a pellicle mirror, this uses a piece of glass with a metal coating that is fixed in position in the Alpha 33 and its sibling, the Alpha 55. The mirror lets around 70% of light through it, while reflecting the remaining 30% to the phase-detection AF sensor. This allows phase detection to be uninterrupted, regardless of whether the camera is in Live View or video-capture mode.

However, the benefits of TMT don't stop there. With no moving mirror (and no film wind-on mechanism)

AT A GLANCE

- 14.2 million effective pixels
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- Street price £569.99 body only

the shooting rate can be increased significantly – the Alpha 33 offering up to 7fps, and the Alpha 55 up to 10fps while still autofocusing.

Having learnt from the Canon Pellix, Sony has resolved the problem of a dark viewfinder by replacing the optical unit with a 1.15-million-dot (equivalent) electronic viewfinder.

With the removal of the mirror box and reflex system for the viewfinder, the Alpha 33 and Alpha 55 are no longer SLR cameras. Instead, they are described by Sony as SLT or single-lens translucent cameras. Consequentially, I was keen to find out exactly where the Sony Alpha 33 camera would sit within the Alpha range.

FEATURES

With so much attention focused on the new autofocus system and HD video capture, it is all too easy to forget about the Alpha 33's other features. The camera has all that you would usually expect from a Sony Alpha – and more.

At the heart of the Alpha 33 is a 14.2-million-pixel, APS-C-size CMOS sensor, which is the same as that used in the Sony NEX micro-system cameras. Like the Alpha DSLR cameras, the Alpha 33 SLT has sensor-based stabilisation to reduce the effects of camera shake. Also helping to prevent camera shake is the fact that a maximum sensitivity of ISO 12,800, enabling photographers to shoot handheld with a fast shutter speed. This high-sensitivity setting can be pushed to ISO 25,600 in multi-frame NR mode. Accepting that images will be noisy at this extended sensitivity setting, the multi-frame NR takes a series of pictures, which it aligns and merges to reduce the level of noise.

Multi-frame NR is helped by the high 7fps shooting rate. This makes it easier for the camera to align the multiple images, as they can be taken in very quick succession without camera shake causing too much movement between frames. Similarly, the handheld twilight mode allows images to be taken in low light by shooting six shots and merging them into a single photo, picking just the sharpest elements of each frame. Again, this is aided by the high shooting rate.

'The menu system and design are the same as on other Sony Alpha cameras'

There is a whole new AF system to complement the Alpha 33's new focusing capabilities. This features 15 points, of which three are the more sensitive cross-type sensors. Also new is the impressively specified 1,200-zone evaluative metering system.

One of the major new features is video capture. Full 1920x1080i HD video capture is possible, but more on this later.

The electronic viewfinder has also paved the way for another new feature – a digital level gauge. This gauge works on three axes, so it can help ensure that not only are horizons level, but also that the camera isn't leaning backwards or forwards.

Given the intended market for the Alpha 33, I have tested the camera as if it were a DSLR. Despite it having an EVF, its shape, Alpha lens mount and 14.2-million-pixel APS-C sensor mean it has far more in common with DSLRs than micro-system cameras. Where it fits within Sony's Alpha range is open to debate. With a suggested retail price of £569.99, 7fps shooting rate, AVCHD video capture and a sensitivity range of up to ISO 12,800, the Alpha 33 has many of the features you would expect from an enthusiast camera. However, its diminutive size, plastic body and button placement have more in common with an entry-level camera. In reality, the Alpha 33 sits somewhere between the two, either at the top end of the entry-level or the lower end of the enthusiast-level market.

9/10

BUILD AND HANDLING

Although the translucent mirror is designed primarily to solve the problem of using phase-detection AF during Live View and video capture, it also proves significant in terms of the build and handling of the Alpha 33. By having an electronic viewfinder, the Alpha 33 has no need for an optical prism, which makes the camera very small. Its size is comparable to a small entry-level DSLR such as the Pentax K-r, Canon EOS 1000D or Nikon D3100.

The small plastic body also makes the Alpha 33 feel like an entry-level camera, which sometimes seems at odds with the reasonably high specification and price of the camera. It also lacks the more advanced weather-proofing found on cameras such as the Pentax K-7 and Nikon D300S. That said, the body is well built, with no gaps, creaks or other signs of poor construction.

Using the camera is straightforward, and anyone who has used a DSLR camera should instinctively be able to use the Alpha 33. All the regularly used features such as EV compensation, AF, shooting rate, WB and ISO have their own shortcut buttons. Particularly useful is the direct movie record button, which starts and stops video capture, while the D-Range button allows the dynamic range optimisation and HDR features to be accessed quickly.

The menu system and design are the same as that used on other Sony Alpha cameras, with the white-and-orange-on-black design clearly arranged and simple to navigate.

One thing to watch out for is the LCD screen, which rotates through 270°, but

FEATURES IN USE 7FPS SHOOTING RATE

WITH no moving mirror, the frame rate of the Alpha 33 is an impressive 7fps, while the Alpha 55 is even more impressive with 10fps. Shooting rates of this speed are usually only available in cameras costing twice as much as the Alpha 33, and in the case of the Alpha 55 the Canon EOS-1D Mark IV is the only DSLR capable of this, which costs around £3,500. Usually the mirror has to lift before the shutter can open to expose the sensor. Then the shutter must close, the mirror return to its position and focusing take place again before the sequence can be repeated and the next image taken. Without a moving mirror, the shutter is free to open and close to expose the sensor.

The translucent mirror technology, however, reflects some light to the AF sensor constantly. This means that the phase-detection autofocus can be constantly active, so focusing can take place very quickly between shots. So not only is the Alpha 33 capable of a high frame rate, but the AF is also able to keep up with this high shooting rate.

Although many cameras, including compact models, have very high shooting rates, they are not able to focus between each shot – the point of focus simply remains fixed in position from the first image. This is fine for subjects that will remain roughly fixed to the same point, but moving subjects, such as someone running or cycling, can drift in and out of focus between each frame.

While this technology has been used before, it is the first time it has been used in a digital camera, and it works well. I am looking forward to seeing just how much faster it is in the 10fps that the Alpha 55 is capable of. It will also be interesting to see if other manufacturers try to compete with the frame rate offered by the Sony SLT cameras.

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only in one direction. Although the pivoting hinge seems strong and secure, it may be vulnerable if accidentally rotated in the wrong direction.

Both first-time DSLR users and more experienced photographers will find the Alpha 33 simple and straightforward to use, and there is certainly a lot crammed into its small, lightweight body. While it may not be the most rugged and robust camera, it should cope with the demands an enthusiast photographer will place on it.

8/10

NOISE, RESOLUTION AND SENSITIVITY

Our standard lens for testing camera resolution is a Sigma 105mm f/2.8 macro. Unfortunately, there is currently a problem with some Sigma lenses, including this one, when used on the Alpha 33. The lens does not focus automatically and aperture is not controlled correctly, resulting in meter readings and exposures varying wildly between shots. The effect is similar to the camera automatically bracketing. Sigma has promised to update any lenses affected by this problem for free.

Instead of using the Sigma 105mm, I performed the test using the Sony DT 18-55mm f/3.5-5.6 SAM lens, set to around 50mm. This is the lens that is supplied as a kit with the Alpha 33, so is a representative test of what a user can expect.

At sensitivities of ISO 100 and 200, the Alpha 33 is capable of resolving to nearly 26 on our test chart, which is on a par with the results we have seen from other cameras of 14-million-pixels-plus. The resolution drops to around 24 when the sensitivity reaches ISO 400. It stays at around this level until around ISO 1600, where the effects of luminance noise and its reduction take the resolution to around 20.

At ISO 6400 and ISO 12,800 the chroma and luminance noise reduction has taken its toll, and although the camera can still resolve around 20 on our chart there is a definite loss in sharpness. This should not be too obtrusive when images are printed below A4 in size.

The new multi-frame NR mode allows JPEG images to be captured at ISO 25,600, by combining multiple images and merging them together. Although the technique reduces the amount of chroma noise, images are severely smudged. That said, it is a useful 'get-out-of-jail' option when you simply have to get the shot.

There is some debate online about a problem that causes specular highlights captured with the Alpha 55 to be ghosted around 10 pixels below their original position in the image. Despite using the Alpha 33 to photograph a rock concert, where images had many specular highlights caused by spotlights and metallic objects, I found no such ghosting effect. This is not to say that the ghosting effect doesn't exist, but that it hasn't occurred in any of our images taken in a situation where there were ideal conditions for it to appear. To this end, I would not be concerned about the issue, but we will continue to look at the ghosting issue when we test the Alpha 55 in the coming months.

25/30

Even in its standard colour mode, the Alpha 33 produces bright, punchy images

METERING

Although the unpredictable British summer weather can make it difficult when deciding what to wear, it is very handy for testing cameras in different lighting conditions. I was able to test the Alpha 33 in bright midday sunlight, overcast rainy conditions and during a glowing early evening sunset.

In each scenario the 1,200-zone evaluative metering system performed excellently, producing well-exposed images. Of particular interest is the way the Alpha 33 deals with high-contrast scenes with dark foreground but very bright skies. Generally, the metering system finds a balance between the two, rather than prioritising one over the other. This often leads to the image requiring adjustment, but I found enough detail, particularly in the areas of shadow, to brighten these areas. Highlights can be blown out when there is a large dark area in the scene, but this is common to most evaluative metering systems.

When the evaluative metering mode does need slight adjustment, the exposure compensation adjustment button is easily accessible. Spot and centreweighted metering are also available in more awkward situations. Of the two, I found the centreweighted mode particularly useful. The larger central metering area produces a better average of the part of the area you are metering from, which produces an exposure that is more complementary to the scene as a whole.

8/10

AUTOFOCUS

Apart from the translucent mirror technology changing the implementation of phase-detection AF, the AF sensors themselves are a completely new design. There are 15 AF sensors in total, of which three are cross-type sensors, which are faster and more accurate.

In use, I found the AF of the Alpha 33 is faster than on previous Sony DSLRs. Automatic focusing is swift and feels comparable to similarly specified Canon and Nikon DSLRs, such as the Canon EOS 1000D and Nikon D5000.

Of course, it is when the phase-detection AF and translucent mirror are combined with the fast shooting rate that the camera is at its most impressive. For instance, when photographing a cyclist heading straight towards me at around 15mph, the AF system maintained its 7fps shooting rate, resulting in the cyclist being in focus in each shot. I also photographed a car travelling at around twice the speed of the cyclist, and again the AF was able to keep pace.

While the build quality and control of the camera may not be of a professional standard, the AF and shooting rate combination is. The combined speed opens up a number of new

possibilities for entry-level and enthusiast photographers that previously would only have been available to those with £1,000 or more to spend on a DSLR.

The AF shines in bright conditions, but I was curious to see how the camera would perform in low-light conditions, such as those found at a concert. Although the system was a little slower, it was still impressive and was able to focus even when the bright spotlights weren't on the performer.

9/10

VIEWFINDER, LIVE VIEW, LCD AND VIDEO

Despite the upsurge in micro-system cameras that use electronic viewfinders, it is a brave decision by Sony to include an EVF in an Alpha-mount camera. Purists still prefer optical viewfinders that are easy on the eye. At the launch of the camera, Sony stated that an optical viewfinder would have been a compromise, presumably due to the loss of light, and that electronic viewfinders have many advantages.

I must say that EVFs have grown on me, particularly as the image quality has improved and manufacturers have found new ways of using the screen. One of the main advantages is the 100% view they offer, and the ability to preview exposure and white balance settings. Even manual focusing is made easier, and the Sony Alpha 33 allows a magnified section of the image to be displayed. This allows far more precise manual focusing than can be achieved from even the largest optical viewfinders.

The 1.15-million-dot (equivalent) viewfinder in the Alpha 33 has another interesting feature – a digital level gauge that shows in the centre of the viewfinder. Although the gauge can be distracting if you aren't taking landscapes, it can be easily turned off via the settings menu. However, I found it really useful.

In practice, the viewfinder of the Alpha 33 is comfortable to use, especially as it has a very large and bright 1.1x magnification. However, there are a few improvements that need to be made for the next generation of EVFs.

While the resolution of the Alpha 33 EVF makes it relatively easy on the eye, the refresh rate of the gain and automatic white balance could be improved. If you point the camera in a different direction quickly, the AWB and brightness of the EVF can take a fraction of a second to refresh, which is a little distracting.

Given that the choice to use an EVF instead of a optical viewfinder has only been done to enable the new phase-detection system, I think it offers many advantages over a traditional optical viewfinder.

One thing that struck me halfway through this test was that I hadn't acutally used the EVF very often. When I thought about it the reason , I put it down to the fact that phase-detection AFmakes Live View easier to use. The fluidity of the phase-detection system in the Alpha 33 makes it seamless to use compared to using

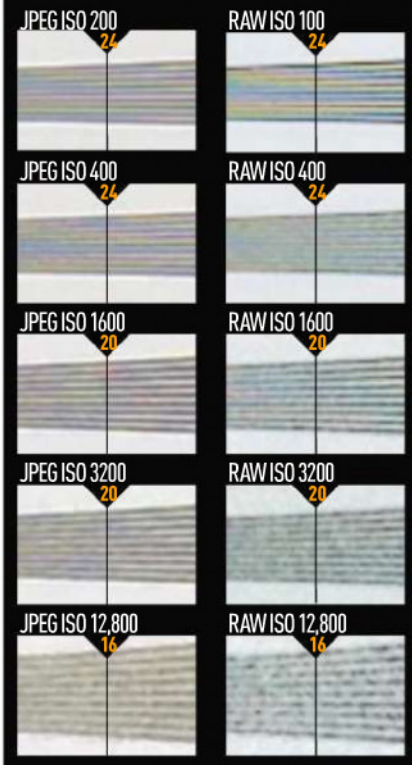
Facts & figures

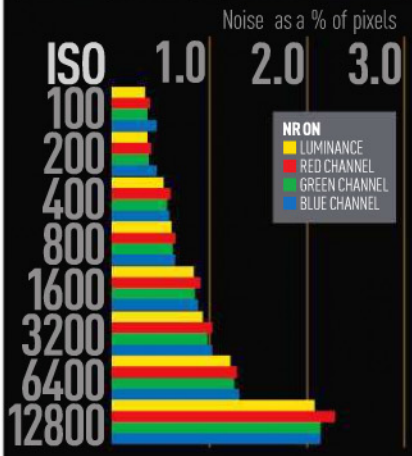
RRP	£569.99 (body only)
Sensor	APS-C-size CMOS sensor with 14.2 million effective pixels
Output size	4592x3056 pixels
Focal length mag	1.5x
Lens mount	Sony Alpha mount
Max file size	Approx 15MB raw, 7MB JPEG (high quality, large)
File format	Raw, JPEG, raw + JPEG simultaneously
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal plane
Shutter speeds	30-1/4000sec in 1/3 steps plus B
Max flash sync	1/160sec
ISO	ISO 100-12,800 in 1/3EVEV steps
Exposure modes	PASM, auto+, 8 scene modes
Metering system	1,200-zone multi, centreweighted, spot
Exposure comp	±2EV in 1/3EV steps
Exposure bracketing	3 Exposures in 1/3 or 2/3EV steps
White balance	Auto, 6 presets, plus custom and Kelvin settings
White balance bracket	3 Frames over 2 steps
Drive mode	7fps for 16 JPEG or 7 raw images in Continuous Advance Priority Mode
LCD	3in widescreen TFT LCD screen with 921,600 dots
Viewfinder type	EVF with 1.15 million dots (equivalent)
Field of view	100%
Dioptre adjustment	±4
Focusing modes	Auto, manual, wide , face detection
AF points	15 automatically selectable points with 3 cross-type sensors
DoF preview	Yes
PC socket	No
Built-in flash	Yes GN 10m @ ISO 100
Cable release	Yes, compatible with Sony RM-S1AM or Sony RM-L1AM
Memory card	SD/SDHC/SDXC/Memory Stick Pro Duo
Power	Rechargeable Li-Ion battery NP-FW50 (supplied)
Connectivity	USB 2.0 Hi-Speed/HDMI
Weight	433g (without battery or card/s)
Dimensions	124.4x92x84.7mm

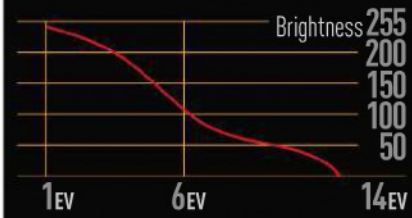
SONY UK, The Heights, Brooklands, Weybridge, Surrey KT13 0XW. Tel: 01932 816 000.
www.sony.co.uk

RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Sony 18-55mm lens set to 50mm. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.







UNDERSTANDING THE GRAPH This graph shows the brightness values recorded by the test camera when it is used to photograph a stepped graduation wedge. The wedge has transmission values in 1/2EV steps ranging from 0 to 12EV. The camera's exposure is set so the 12EV section in the wedge has a brightness value of 255. Software analysis of the image then determines the recorded brightness values of all the other steps and calculates the camera's dynamic range.

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FOCAL POINTS

Flash hotshoe
Like other Sony Alpha cameras, the Alpha 33 uses Sony's proprietary flash mount. This is the same hotshoe that was used on Konica Minolta SLR cameras.

Direct record
Video capture is an important feature of the Alpha 33, and recording can be started and stopped by using the dedicated movie record button

Articulated screen
For the first time in an Alpha-series camera, the screen folds down and can be rotated through 270° below the camera.

Eye sensor
This sensor detects when you hold the viewfinder to your eye and switches the viewfinder on and the screen off, and vice versa.

Camera shown actual size

Sweep panorama
Like the NEX series of cameras, the Alpha 33 has sweep panorama mode, including the 3D option. A panoramic image is created by moving the camera in a sweeping motion while taking a series of images. When using the 3D option, a 3D image is created that can be played back on a 3D television.

Face detection
Face detection and smile shutter are features we have previously seen in the Alpha 500 and 550, and they make a return in the Alpha 33. Not only does the face detection prioritise faces when exposing and focusing images, but the smile shutter mode also forces the camera to take an image when it detects a smiling face.

HDR
When shooting JPEG images, it is possible to create HDR images in-camera. A single press of the shutter takes three images. The first of these is the standard exposure, with the other two images being up to 3EV either side of this. The Alpha 33 then aligns and merges these images together to create an HDR image.

Translucent mirror
Although the mirror is fixed in position when shooting, there is an option in the custom menu to unlock and raise the mirror to allow access to the sensor for cleaning. The mirror is also far enough away from the sensor that Sony states it will not cause any issues with dust being visible in images.

Exposure modes

Digital level gauge

Shooting screen

contrast-detection AF. In fact, it was a similar feeling to when I first used the Quick AF system of Alpha 350.

The 3in, 921,600-dot wide-view screen is bright and clear to use, and the TruBlack technology helps to produce deep blacks and a good level of contrast. The tilting screen that we have seen in previous Alpha cameras has also been upgraded. On the Alpha 33 the screen folds out and swings below the camera where it can rotate through 270°. Again, I found this extremely useful when taking very low-angle images. However, as mentioned earlier, the user must be careful not to rotate the screen in the wrong direction as it could break off.

The wideangle screen is at its best when used for HD video capture. With a 1920x1080i-pixel resolution, saved as AVCHD format, the Alpha 33 has an impressive video mode, but there are a few things that really make it stand out against other DSLRs in its price range. One of these is the fact it has a 3.5in external microphone socket, in addition to a pair of stereo microphones built-in. An external microphone is a necessity for those serious about video as the internal mics pick up the noise of the AF lenses focusing. However, again it is the phase-detection AF that really defines the video mode.

Being able to use the AF as you would when taking still images is superb. The lens focuses quickly and smoothly. It doesn't have the same snap as when taking still images, which is a good thing as it prevents the video being jumpy. For those wanting video with continuous AF, the Alpha 33 really is impressive.

There is one catch with the video mode; for the camera to use the phase-detection system the lens aperture must be fully open, so depth of field so minimal. If you intend to focus manually, the aperture can be selected before recording starts, and regardless of which focusing mode or aperture is used, the Alpha 33 decides the shutter speed and sensitivity.

8/10

The new fold-out, rotatable screen on the Alpha 33 makes it far easier to take low-angle images than the simple tilting screens found on other Sony Alpha cameras

DYNAMIC RANGE

The Sony Alpha 33 has a competitive dynamic range of around 12EV that compares well to most other DSLR cameras, as many have a dynamic range of 11EV-12EV.

In use, the contrast curve of the Alpha 33 offers a good level of contrast in most images, but still retains plenty of detail in both the highlights and shadows. This makes it easy to adjust images where you need to recover detail from these areas.

8/10

WHITE BALANCE AND COLOUR

In its standard colour setting, the colours produced by the Alpha 33 are a little more saturated than in reality. However, I found that, particularly in dull, overcast conditions, this helps to make the most of the images straight from the camera with no further adjustments necessary. However, in bright sunlight the images really come to life, with bold blue skies and green foliage. Switching the camera to vivid mode emphasises the colours further and really makes them punchy, but without being over the top.

Normally when I use a camera's black & white setting the first thing I do is increase the contrast, but I found that the Alpha 33's black & white mode is great in its default setting. Of course, the contrast can still be increased or decreased if it is not to your particular taste.

There were only a few occasions when I had to take the Alpha 33 out of its AWB setting to achieve a better result, and this was usually when photographing objects in the shade on a bright sunny day. One example of this was photographing a tree that was in shadow, as its bark turned a slight blue. Switching to the shade setting quickly rectified this, restoring the brown colour. Other than this, the AWB did an excellent job, both under natural and indoor light.

8/10

Competition

Canon EOS 550D
TESTED 27 MARCH 2010

Nikon D5000
TESTED 30 MAY 2009

THE ONLY DSLR camera capable of shooting at 7fps in the same price range as the Alpha 33 is the new Pentax K-5, which we have yet to test. Apart from this, the Nikon D300S is capable of up to 8fps with the MB-D10 battery grip, although this combination costs around £1,500.

As an enthusiast-level DSLR, the Alpha 33's competition will be the Canon EOS 550D and the Nikon D5000. Of these three cameras, the EOS 550D has the highest resolution at an impressive 18 million pixels. In contrast, the Nikon D5000 has 12.1 million pixels. If a lot of your work involves high-speed photography or video capture, the Sony Alpha 33 really stands out from the crowd.

Verdict

NO LONGER restricted to optical viewfinders or the mechanisms required for film transportation, camera manufacturers have gone back to the drawing board to see how digital technology can evolve camera design. Sony has made a bold choice by using a fixed mirror and an EVF, which may alienate some purists. However, the system works well, and it can only get better in future cameras as the technology is further refined.

There will be fears about the loss of around 30% of the light hitting the sensor, but the metering and processing take this into account and it doesn't have a negative effect on image quality. As a result, the usable sensitivity range of ISO 100-1600 is on a par with the Alpha 33's competitors.

Although the Alpha 33 may seem a little pricey at £649 with an 18-55mm lens, it is crammed full of features, many of which aren't found it its competitors, such as the 3D sweep panorama and the HDR shooting mode. However, it is obviously the high frame rate and phase-detection AF in Live View and video that steal the show.

While the image quality may be better from the Canon EOS 550D, for those who want to photograph moving subjects, such as sports or wildlife, the Alpha 33 is an excellent camera. In fact, it can't be bettered for its price.

Amateur Photographer
Tested as Enthusiast DSLR
Rated Very good
83%

FEATURES	9/10
BUILD/HANDLING	8/10
NOISE/RESOLUTION	25/30
DYNAMIC RANGE	8/10
AWB/COLOUR	8/10
METERING	8/10
AUTOFOCUS	9/10
LCD/VIEWFINDER	8/10

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Amateur Photographer's...
ICONS OF PHOTOGRAPHY
ICONIC SCIENTIST

Frank G Back
1902-1983

Geoffrey Crawley remembers the inventor and scientist whose work on optics for the movie and television industry led to the still photographer's most useful and versatile lens-type – the zoom lens

Frank Back, who designed the first zoom lens for single-lens-reflex cameras in 1959

VARIABLE focal-length lenses were known for their astronomical uses before photography arrived on the scene. Yet the parfocal varifocal length lens, which maintained focus as focal length varied, came along much later and after the telephoto design was well established. A patent was taken out in 1902 by CC Allen. Yet it was the work of Frank Gerhard Back that will always be associated with the development of the 'zoom', as we still-camera users know it. In fact, all the early work was actually connected with optics for movie cameras.

Frank Back was born in Vienna, Austria, in 1902. He obtained degrees in optics and engineering at the University of Vienna, receiving a masters in engineering in 1925 followed by a doctorate in science in 1931. He then worked as a self-employed consulting engineer in Vienna with Voigtländer as one of his clients until he left Austria for France in 1938. However, correctly assessing the drift towards war in Europe, he left for the United States in 1939, where he again worked as a consulting engineer. During the Second World War he attracted attention by designing zoom viewfinders for military instrumentation. After the war he founded the Viewfinder Corporation in New York and began work on what he perceived as the 'gap' in the photographic optics available: the parfocal varifocal lens. Cine news cameramen were crying out for them, especially for sports coverage, including baseball from the air. Back's answer was the Zoomar for 16mm movie cameras, which coined the name 'zoom' for ever more.

It is that lens which is regarded as opening the zoom era. Other companies followed suit, such as Bell and Howell, and Taylor Taylor and Hobson. Television was bringing a new application. The TV mini-studios needed maximum flexibility in a much smaller space than the old huge sound stages of the movie industry – and the zoom lens provided it. In 1951, Back had established the Zoomar Corporation on Long Island, New York. It was here that he designed the first zoom lens for single-lens-reflex cameras: the 36-82mm f/2.8 Zoomar of 1959. The camera it fitted was the Voigtländer Bessamatic. Back had worked for the company pre-war before coming to the US. However, he envisaged from the start that interchangeable fittings for other SLR brands were to be available.

'Back's answer was the Zoomar for 16mm movie cameras, which coined the name zoom for ever more'

Actual manufacture was by the Kilfitt company of Munich, Germany. The lens was launched in the US at the same time as the Canonflex and the Nikon F. Subsequently, Dr Back ascribed his success as being made possible by computer-aided design and the new optical glasses becoming available. In fact, it appears to be one of earliest product of the new technologies. The construction used 14 elements in five groups, three of which were movable and two fixed. Focusing was done by moving a single group at the optical cell's front. It did not perform that well, but was OK for undemanding applications.

The ice had been broken and manufacturers globally were anxiously preparing 'me too' products. The collaboration with Henry Kilfitt's company bore fruit when Henry retired in 1968. Back bought the enterprise and renamed it the Zoomar Corporation with its HQ in New York. Until the association with Back, Kilfitt had specialised in the design of macro lenses, usually for still cameras. Quality was – and still is – superb. Most focused to 1:1 so were true 'macro'. The addition of Back's increasing zoom range had fitted nicely. But, strangely, having solved the problem, he gradually lost interest in competing in the still and movie professional and amateur market.

In 1986, three years after Back's death, the Zoomar Corporation turned over its operation solely to the military and instrumental sectors. Nevertheless, we can salute the man who opened up an optical domain from which we have all benefited immeasurably. By the way, in conversation, Back referred to the company not as 'Voygtlender' but, Viennese style, as 'Fochtlender'. The firm's former PR did the same. AP

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AP explains...

Window-light portraits

You don't need a vast studio setup to create beautiful and flattering lighting for portraits. **Tim Coleman** explains how to use indirect light indoors

BEING able to create stunning portraits is not the sole preserve of the privileged few who have a photographic studio with a host of lights at their disposal. The good news is that it can be done cost-effectively and conveniently by using the light from a window in your own home. All you need is a source of daylight, a camera, a subject, and possibly a reflector and a backdrop. A tripod may also be important if the aperture of your lens does not go any wider than f/2.8 at the desired focal length, otherwise shooting will need to be done at high sensitivity – and that's not ideal for high-quality portraits.

Using a studio setup can provide great lighting, but it may not result in an interesting context for a subject. A room, whether it be in an urban home or an elegant manor, can provide interest in the frame, whereas a studio necessitates a plain background. However, if you want this look, by removing any unwanted clutter and adding a simple backdrop it is possible to create a studio look in your own home. If a wide aperture is being used and the backdrop is far enough away and out of focus, then the material is less important. Even a plain white sheet will suffice, so long as it fills the frame behind the subject. The quality of indirect light from a window is akin to a softbox studio light, as it produces even, flattering light. Some of the most effective portraits are produced using a single light source.

Window-light portraits are not weather dependant, as the shooting takes place indoors. However, there are a few points to consider to ensure the best quality lighting is achieved.

I used a Nikon D300S with a 50mm f/1.4 lens, together with a gold reflector to reduce some of the darker areas

PRE-SHOOT

THE LIGHT SOURCE

Window-light portraits use a single light source, so make sure that any lights in the room are switched off. Understanding the effect a light source has on a subject is important in any kind of photography, and for window-light portraits there are several factors to consider. The weather conditions, the position of the sun, the position of the model in relation to the window and the size of the window itself will all create different lighting effects on the subject. It is important to remember that the intensity of this light source can change very quickly. For example, a dark cloud moving in front of the sun will reduce the light and affect the required exposure.

Window-light portraits work best using indirect light. In the northern hemisphere this can be achieved using a north-facing window as the sun is in the south, although on an overcast day any window will suffice. The main aim is to avoid any direct sunlight and use soft, indirect light. If the desired window happens to be south facing and it is a sunny day, the direct sunlight can be countered by using a diffuser, such as a Lastolite TriGrip 2-stop diffuser (around £56), or even window netting placed between the subject and the light source.

Think of the window as a softbox studio light. The size, shape and position of the window, and the intensity of the light, will have different effects on the subject. The size of the window can be adapted, as can the intensity of the light that it lets through. If the window is tall, the light coming through it may throw more defined shadows under the nose or eyebrows of the subject if he or she is too close to the window. Covering the top part of the window or moving the subject further away from it reduces these shadows. You may find that the light coming through a window spreads out too much, creating an image where the point of interest is not obvious. To add a little interest, try drawing one of the curtains or closing a blind. This may produce a good shaft of light to highlight one part of the subject. A dirty window can reduce the EV by a stop, so if the light is too low give the window a clean to allow more light through. Window netting diffuses light even further, and if sunlight is shining directly through the netting some interesting patterns can be cast onto the subject.

The gold reflector fills in areas of shadow with a warm light, giving a more even light over the whole face

Window-light portraits are simple to set up. Here the light from the tall window is reflected back up onto the subject

THE MODEL

The light that is cast on a subject is most flattering when he or she is positioned at an angle of around 45° to the window. Place the subject so the light hits the part of the body that warrants the viewer's attention. This will generally be the face and eyes.

Placing the model close to the window will allow more light to illuminate them, but if the light is too harsh or contrasty then move him or her further inside the room away from the window. However, because indirect light is low, moving the subject further inside will result in even lower light on them. In this instance, unless shooting with an aperture of f/2 or wider, you may need a tripod to maintain top-quality low-sensitivity settings. However, high sensitivity can add a bit of softness and atmosphere. To handle the varying degrees of light in the frame, I spot meter for the highlights on the face. The position of the spot can be adjusted in the frame.

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LASTOLITE TRIFLIP 8:1 DELUXE KIT

USING reflectors can be tricky when taking portraits, if it is not possible to press-gang someone into helping out. A great solution is the Lastolite TriFlip 8:1 Deluxe Kit. This includes a lighting stand, a TriGrip bracket with flashgun attachment arm, a TriGrip 2-stop diffuser and a set of 75cm (30in) TriFlip covers. The lightweight kit can be packed away in a carry case with shoulder strap. The deluxe kit costs £159.99 (or £85 without the stand and bracket) from Warehouse Express (visit www.warehouseexpress.com) and other retailers.

SHOOTING

ANGLES

Unlike in a studio where the light source can be picked up and moved or placed at different angles, window light comes from a fixed position. Add to this the often restricted home space and you may have limited options about where you can position your subject. Rather than moving the subject to find the right light, try moving the camera around the subject. If you stand in front of the model with the light behind you, any shadows on the subject will disappear. If you move to one side of the subject the shadows start to become evident. At 90° (profile) to the subject shadows are prominent and are evident all the way around to 180° until the model is between the camera and the window. In this position there is a total shadow (a silhouette). I find the most flattering light is produced when the camera is positioned acute to the direction of the subject's gaze, at 30°-50°.

Here the shadows make for a more atmospheric portrait, and areas of highlight are the focus

USING A REFLECTOR

Some of the most effective shooting angles are produced when the camera is placed at 30°-90° to the subject, where light casts a shadow on the side of the face away from the window. If the contrast and shadows are too dark or become dominant, try using a reflector to fill in a little light on the dark areas. Using a reflector produces light that is spread more evenly, but make sure the attention is centred on the correct areas.

There are various types of reflectors with different lighting effects, but the most common are gold for a warming effect, silver for a cooling effect and white for a more subtle effect. Lastolite's TriFlip kit (see above) has other reflector covers of softsilver, sunfire, sunlite and black. When using any warming or cooling filters, check the effect on your white balance as there is likely to be more than one colour cast in the image. Generally, the white balance should be set for the skin tones.

FOCUS AND COMPOSITION

Just as the lighting should enhance the key areas of a subject, so the focusing should be sharp in those areas. Shooting at a wide aperture is best, such as f/2, but the resulting depth of field is shallow. In the main image shot at f/1.4 (see page 53), the depth of field is so shallow that it is only possible for one of the subject's eye to be in focus. However, her face is framed nicely by her dark hair and the attention is drawn to the eyes. AP

'When using any warming or cooling filters, check the effect on your white balance'

AskAP

Let the AP team answer your photographic queries

STRANGE EFFECT

Q I took this photo of my friend's daughter and was wondering if you could shed some light on the very strange effect that has occurred. Have you ever seen this type of thing before? **Christine Robertson**

A She's either possessed by a spirit from another world... or it could be a problem with dynamic range.

All digital cameras struggle to see detail in bright and dark parts of a photograph at the same time. A typical digital camera shooting JPEGs resolves detail over a 12-stop brightness range (shooting raw files extends the range, but still cannot match the human eye, which can perceive a dynamic range of more than 20 stops). Anything outside of this range will be jet-black or burned-out white. I think this is what has happened to the picture of your friend's daughter.

From the conditions, it looks like she was bathed in sunlight standing against the dark background of the rocks behind her. However, your camera's autoexposure system has metered for the dark rocks, not the bright subject. This means the dark rocks are well exposed (you can see the other people standing beside them), but the bright subject is beyond the dynamic range of your camera. If the camera had exposed for the bright subject I'm sure this could have been a striking portrait against a dark background. You can force the camera to look only at certain parts of the picture by using spot-exposure metering, which you'll find either in the camera's menu system or on a dedicated switch, depending on the camera you are using. **Ian Farrell**

LONG EXPOSURE

Q Recently I was trying to photograph a waterfall and capture the movement of the water using a long exposure. I used a Canon EOS 1000D and Sigma 70-300mm lens with a tripod and set the exposure to 4secs, but the picture was entirely white. Nothing showed up, as if the light swamped the shots. Do you know what went gone wrong? **Rachid Bouarara**

A This is a surprisingly common problem among those trying this technique for the first time. You don't mention the exposure mode you were using, Rachid, but the issue here is not having the correct aperture for the shutter speed in use. In daylight, 4secs is a long exposure time. You are letting in so much light that the camera would likely need to stop down to a tiny aperture (something like f/192) to ensure the correct balance is achieved and a good exposure formed. As most lenses only stop down to f/22 at the minimum, you are overexposing by a long way.

Furthermore, 4secs is too long to achieve motion blur in water. Experiment with different shutter speeds and you'll find that 1/4sec is plenty to start with, depending on the speed of the water, obviously. If this is still too long for the bright conditions, you'll need to cut down the amount of light coming into the camera some other way. Use a neutral density filter, or try a polariser if you have one – this will also eliminate reflections from any wet rocks. Both these will reduce the amount of light falling onto your camera's sensor without affecting colour or tone. **Ian Farrell**

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: apanswers@ipcmedia.com or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

UNHAPPY WITH UPGRADE

Q I have upgraded to Apple Aperture 3 from Version 2, but I am not happy because of the slow performance of the software. Do you know how I can speed things up? It has got so bad that I have tried going back to Version 2, but the new software has 'upgraded' my library and now it won't work with Version 2. Is there any way I can downgrade my library to work with Version 2 again? **Ben Lacey**

A Some people (including myself) found the performance of Aperture 3 to be lacking compared to its predecessor. I've found that matters improve considerably if you turn off the new Places and Faces features, although for those using these aspects of the software this is hardly a satisfactory solution. My own Apple MacBook Pro has 4GB of RAM and is no slouch, but I have noticed that the performance of Aperture 3 is slower if I don't engage the faster of the two graphics card options. You don't mention which computer you are using to run the application, but if it is a laptop with Better Performance and Better Battery Life options, use the former and not the latter when running Aperture 3. Also, don't have other applications running at the same time. An Apple spokesman told me that certain edits are more processor hungry than others, particularly Highlight and Shadow adjustments and the Clarity control.

Alas, as far as I know, it's not possible to roll back to Version 2 with a library that has been upgraded to Version 3 unless you have a back-up of the library from before you upgraded. **Ian Farrell**

PROCESSING RAW FILES

Q I own Nikon D70, Panasonic Lumix DCM-FZ8 and Canon PowerShot S50 cameras. Although I use Adobe Photoshop 7 to process JPEG files from these cameras, the application will not read their raw files. I am considering splashing out on Adobe Photoshop Elements 8 for this purpose, but I am an OAP and not blessed with money. Can you advise me as to whether the above application can cope with raw files from my cameras as I am finding it hard to get such information. **Eric Johnson**

A You are right that you'll need a more up-to-date version of Photoshop, Elements or Lightroom to read these raw files, Eric. It's a shame

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f/AQ

Which ND grad should I buy?

Graduated neutral density filters (also known as 'grey grads') are an essential part of a landscape photographer's arsenal. They darken bright skies while leaving foregrounds untouched, enabling you to capture wide dynamic range of brightness levels. As graduated ND filters come in various types and sizes, which should you buy?

The two things to look out for are the strength of the filter and the abruptness with which it changes from dark to clear. If you are really serious about landscape photography, I'd recommend buying two ND filters in differing strengths: a 1-stop filter and a 2-stop filter. In this way, you have the flexibility to use either of them, or sandwich them together to give a 3-stop ND grad, according to the conditions. Don't overlap them completely, though, but instead stagger them a little to blur the gradation from light to dark.

It's hard to say which filter you will need at a particular time. On a bright sunny day with foreground objects in the shade you'll need a 2 or 3-stop ND grad, depending on the shade. For more straightforward landscapes in less contrasty conditions try using a 1-stop filter on the sky to bring out detail in the clouds.

The abruptness of the transition between dark and light can also vary. So-called 'soft' ND grads are useful for general landscape photography, but a 'hard' filter is better for more defined horizons. The smoothness of the transition is also affected by the aperture you are shooting at: the larger the aperture, the more blurred the graduation will be.

If you can afford only one ND grad filter and want something to get you going, choose a 2-stop soft ND grad. Look for filters by companies like Cokin (www.cokin.co.uk), Hoya (www.hoyafilter.com), Lee (www.leefilters.com) and B+W (bpluswfilters.co.uk).

that Adobe does not allow upgrades from Photoshop 7 through to the most recent CS5, because this would be an economical way of updating the software yourself. I can confirm that Photoshop Elements 8 and its recently announced replacement Elements 9 (£77.46 from www.adobe.com) will read raw files from all three of your cameras, although you will find some of the features from the full version of Photoshop missing. You can download a 30-day free trial version of the software from the Adobe website, and I suggest you do this and ensure the software meets your need before splashing out. **Ian Farrell**

FROM THE AP FORUM

Error message

FunkyTwig asks I recently bought a Canon-fit Sigma 28-70mm f/2.8 AF lens on eBay. The AF works, although it's slow, but when I take a picture I get an 'Err 01 – cannot communicate with camera' error. It seems to work on one aperture, but the rest give the error. It simply does not seem to stop down. Is this to be expected or do I have a broken lens?

Benchista replies Sadly, it's to be expected. Sigma has never licensed the Canon mount – the company simply reverse engineers it. From time to time Canon makes changes and these can stop the Sigma lenses from working. Sigma can rechip some lenses, but not older ones. Contact the company on 01707 329 999 (or visit www.sigma-imaging-uk.com), but I wouldn't be too hopeful.

AlexMonro replies I believe this is a known problem with some older Sigma lenses and newer Canon DSLRs. Sigma used to offer a free re-chipping service for affected lenses, so it might be worth contacting the company, but I'm not sure if this is still available for very old lenses.

Nimbus replies The free re-chipping was only to the original purchaser of the lens (with receipt). Whether there are any re-chips available now is another matter. I did have a 300mm f/4 updated some years ago by a local repairer who was of the opinion that the chip supplied to him had been previously used. However, I was happy that it worked.

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ON TEST

PHOTOSHOP ELEMENTS 9

Philip Andrews takes a look at the latest version of Adobe's image-editing software, highlighting the new and improved features

FEATURES

ALL'S SQUARE

Gemma Padley finds out how Eric Fredine creates his evocative and strangely beautiful square-format landscapes

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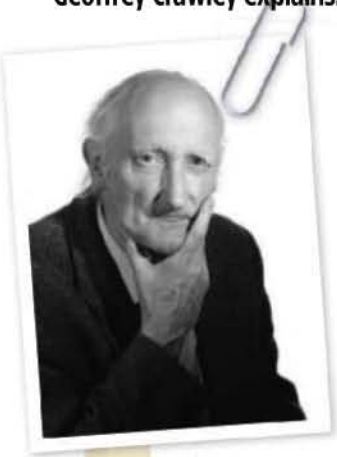
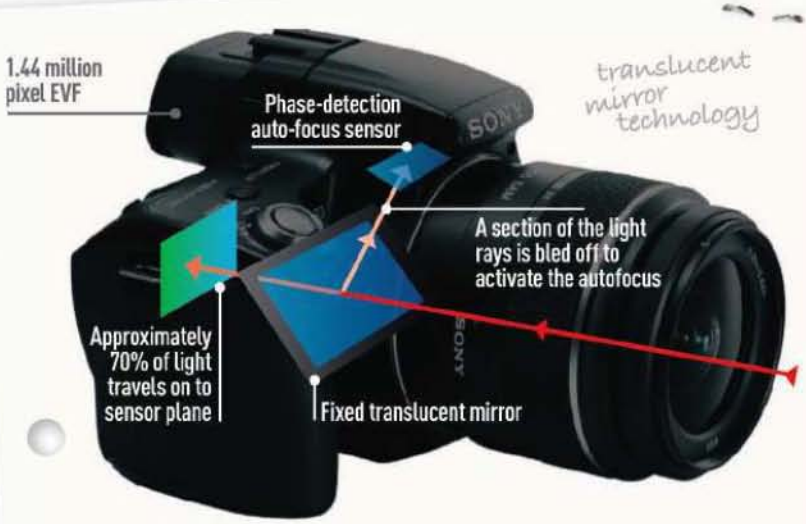
CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE



Geoffrey Crawley explains...

The pellicle mirror

Geoffrey Crawley explains the process behind the pellicle mirror in Sony's new Alpha 33 and 55 cameras, and traces the history of an innovative design



Pellicle beam splitters have been used for a century or more but not in general-purpose still cameras. The lens is slowed but the mirror box and its mechanism becomes unnecessary and viewing is continuous

STOP THE clock; put it back! Now it's March 1965 and the photographic world is waiting to see what Leica, regarded as the leading camera manufacturer, will bring out. It was hoped it would help counter the single-lens reflex cameras with which the Japanese industry was winning the markets. The names Canon, Nikon and Pentax were becoming familiar high-street brands, and Canon in particular hoped to take Leica's crown. Steiner, the designer of the Leica 'M' series and arguably the finest camera design ever, gave me a peek preview of his SLR model. I was disappointed. That this bow-backed, clunky-looking product with a weird focusing screen would outclass the Canon, Nikon and Pentax products in the high street was hopeless. I made polite, gloomy remarks.

Canon was ready to rain on Leica's parade, and when the Leicaflex was announced the Japanese company responded with an innovative 35mm reflex camera called the Pellix (see below), which had a 20-micron, fixed beam-splitter mirror. This made the moving reflex mirror and its mechanism unnecessary. Meanwhile, the German industry was still at the stage of declaring the instant return mirror unacceptable. 'If the finder doesn't black out, how can you be sure you've made an exposure?' I was told. Progressive elements despaired.

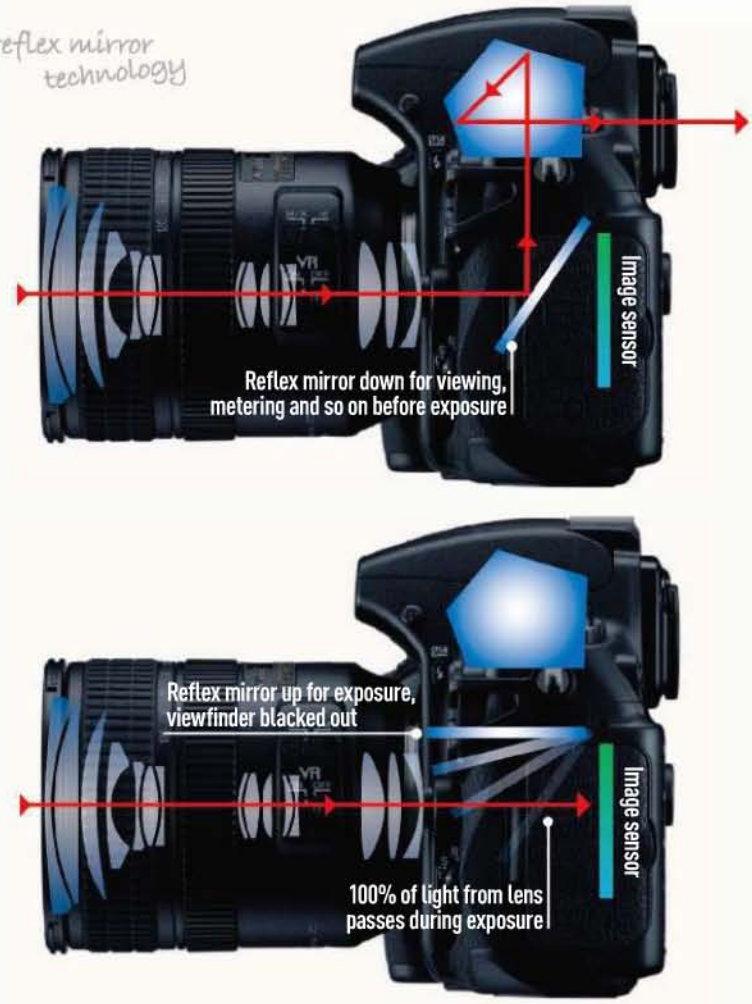
Canon's rain certainly provided for much dampness. A few months later the Japanese Topcon RE Super introduced through-the-lens exposure metering in the conventional SLR and the other Japanese manufacturers followed suit. The Leicaflex CdS eye, occupying part of an area originally housing a selenium cell, gave an external reading. It was no contest, despite the superb new range of Leica SLR lenses. Yet none of the new wave of Japanese SLRs used a pellicle beam splitter rather than a flipping mirror, and none has since – although Nikon has produced a few specialist high-speed models in the F2 and F3 series.

PELLICLE

So how had Canon tried to upset the new Leica applecart with the Pellix camera? The answer is by using a pellicle, a skin-thick membrane. Canon had succeeded in making this pellicle so thin and transparent that, when used as a mirror, about a third of the light was reflected and two-thirds transmitted through it. Substituted for the reflex mirror in an SLR, you lose some of the exposing light, which makes the lens slower, as it were. However, the gain is that viewing is continuous – there is no black-out while the mirror flips – although when the lens shuts down to exposing aperture it causes a dimming of the view. Burst rates for continuous shooting could easily reach ten frames per second, which is regarded as a professional requirement. Plus, as there is less drag on the motor, the burst can continue longer with less battery drain. The whole complex mechanism of shutter/mirror was therefore no longer needed. A through-lens path for direct off-the-subject exposure metering was created, giving 12% spot metering as seen through the viewfinder. On the face of it, game, set and match.

That was all very well, but there proved to be drawbacks. The membrane has to be taut with exactly equal tension across its area, otherwise there is an optical distortion effect visible in the image. Also, any dust settling on the membrane will be projected as a sharp shadow in the image. Above all, there was the slowing of the taking lens in an era when low-light operation was prized. As a result, the Pellix camera did not penetrate the consumer market. Obviously, there were other technical advantages, notably the high frame rate that was possible when motor-driven. Special Pellix models continued to be built for special news and sports events. The following year an improved model, the Pellix QL, was introduced with a meter booster. It may be significant that the limited production has majored on bodies for long focal length lenses. Is there a problem with short focal length wideangle lenses?

Canon did not return to the fixed mirror



Top: The standard single-lens reflex mirror arrangement. Viewfinder image is given full-strength rays from lens. Above: Exposure is made. Mirror rises, locking the view temporarily, but all the light reaches the film or sensor. Lens is not slowed

concept until 1989 with the EOS RT, which remained in production only until 1992. It was the first pellicle camera to use autofocusing, but the light loss, still about 2/3 of a stop, was difficult to accept at a time when zoom lenses of only f/3.5-4.5 were often standard fitment. I used the Canon RT and found it delightful to operate, with the quiet shutter, vibration-free run very pleasing. A special model, the EOS 1RS, was produced briefly in 1997, but since then 13 years have elapsed. Canon has continued to produce special models, and sometimes special lenses, and build bodies as required, throughout this period. For example, high-speed motor-drive versions were produced for the 1972 and 1984 Olympics. Now in 2010, Sony has picked up the pellicle torch and launched the Alpha 33 and Alpha 35 cameras this year.

ENTER SONY

Just when we had forgotten about beam-splitters and were enjoying Live View, Sony has pumped fresh blood into the concept. The membrane beam-splitter may not have changed, but around it has grown up new technologies and conditions of use.

So what has changed? There is one major advantage. All the Canon Pellix cameras have been full-frame models, whereas the new Sony cameras are APS-C format. At once, therefore, the size of the membrane has been cut, which gives a much smaller dimension that needs to be kept taut and free of stress. (Tension in any part of the membrane can produce dimensional anomalies in the image.) Also, the smaller size is easier to protect mechanically and keep free of debris. As regards the membrane itself, Sony is not disclosing any data, but neither did Canon. However, piecing together what is known, the properties of the two are not that different.

LENS SPEED

The reflected and transmitted proportions of the imaging light coming through the lens remain the same. That is, one-third of the light goes to the finder and two-thirds to the imaging sensor. It was this 'slowing' of the lens that was disliked before, but Sony says it has dealt with the problem electronically by recalibrating the sensitivity values of the sensor to allow for the reduction. That presumably means, for example, telling the metering system an f/4 lens is actually transmitting at f/5. No problem there, but the light loss persists. There is also the dimming that occurs as the lens iris shuts down to the taking aperture. However, Sony believes that advances in optics have made this less of an issue. The next gain with continuous viewing is with automatic focusing, whereby the system can access an uninterrupted image of the subject. This should allow improved accuracy during rapid-burst shooting and particularly in predictive AF. Manual adjustment of the AF lock setting can be quicker.

Next there is the prospect of interaction with Live View – and that will attract attention. In a conventional DSLR, switching to Live View raises the reflex mirror, allowing the full amount of image light to fall on the sensor. When the mirror is moved up, the viewfinder is blocked out. With the fixed beam splitter, though, the eye-level viewfinder image continues unaffected while the LCD screen is in Live View mode. Also, the speed and accuracy of AF in Live View mode are claimed to be improved. This applies throughout all shooting modes, including when using the camera for short video clips – which is another obvious application that benefits from the fixed mirror.

NOISE LEVEL

Another aspect, although one not so often referred to, is noise. The arrival of digital imaging has not rescued us from the clunk of the reflex mirror at exposure. With the fixed mirror, nature and wildlife photographers will welcome the absence of mirror noise, having only that of the shutter run. Other beneficiaries come to mind, including many in the technical and scientific sectors. In fact, the latter has used instrumentation with beam splitters for many years, the splitting itself done by prism or pellicles. The great Technicolor movie films like *The Wizard of Oz* and *Gone with the Wind* were shot with cameras using beam splitters, giving separate red, green and blue records. The light loss was massive so special super-intense lighting arcs were used, causing problems for the actors, but the director didn't give a damn.

Looking at the overall effect of the beam splitter on camera design, it is clear that the absence of a mirror and mechanism should allow more compact bodies, which is always an advantage. Sony suggests a 23% reduction. If the new smaller size membrane fulfils its promise, will the days of the moving mirror be numbered? That's a big ask! It will go where the market demands. For Minolta owners, there is a helpful long inventory of existing equipment to encourage loyalty. Sony is bringing out two cameras that use its 'translucent technology'. It has inherited the Minolta design team, and back in 1984 that team's predecessor astonished the photographic world by introducing the first autofocus 35mm SLR system. Have this year's team repeated the coup? We must now await the results of in-the-hand testing to see whether or not the pellicle has finally won. A Nikon D3 with a pellicle? Now there's a thought. AP

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CANON 28 - 135mm f3.5/5.6 USM IS (IMAGE STABILIZER) ...MINT BOXED £319.00
CANON 35 - 80mm f4/5.6 EF ZOOM LEMS ...MINT £39.00
CANON 55 - 250mm f4/5.6 IMAGE STABILISER ...MINT BOXED AS NEW £169.00
CANON 70 - 300mm f4.5/5.6 USM IMAGE STABILISER ...MINT BOXED £329.00
CANON 75- 300mm f4.5/5.6 USM IMAGE STABILISER ...MINT £299.00
CANON 75 - 300mm f4.5/5.6 USM MK III (LATEST) ...MINT BOXED AS NEW £169.00
CANON 75 - 300mm f4.0/5.6 MK III ...MINT £119.00
CANON EF 2.0 x EXTENDER ...MINT BOXED £215.00
CANON FIT JESSOPS 2 x TELECONVERTER (T/PLUS) ...MINT CASED £79.00
CANON EXTENSION TUBE EF12 MKII ...MINT BOXED £65.00
CANON PB E2 BOOSTER FOR EOS 1V/EOS3 etc ...MINT - £99.00
CANON PB E2 BOOSTER FOR EOS 1V/EOS3 etc ...MINT- £75.00
CANON BP - E1 BATT PACK FOR EOS 1/EOS 3 etc ...MINT £59.00
CANON 540 EZ FLASH + INST ...MINT CASED £109.00
CANON 540 EZ FLASH + INST ...MINT- CASED £99.00
CANON 430 EZ FLASH ...MINT CASED £75.00
CANON TC 80N3 REMOTE CONTROLLER ...MINT BOXED £99.00
CANON LC3 TRANSMITTER AND RECIEVER ...MINT £179.00
CANON LC4 TRANSMITTER AND RECEIVER ...MINT- £225.00
CANON LC-5 WIRELESS REMOTE CONTROLLER SET ...MINT BOXED AS NEW £279.00
SIGMA 15mm 2.8 EX FISHEYE (SUPERB LENS) ...MINT BOXED AS NEW £395.00
SIGMA 20mm f1.8 EF DG ASPHERIC RF (LATEST) ...MINT BOXED £345.00
SIGMA 20mm f1.8 EX DG ASPHERIC RF (LATEST) ...MINT - CASED £299.00
SIGMA 28mm f1.8 EX DG (LATEST) UNUSED ...MINT BOXED £279.00
SIGMA 30mm f1.4 EX DC HSM (LATEST) ...MINT BOXED £299.00
SIGMA 300mm f2.8 EX APO DG HSM (LATEST) ...MINT BOXED AS NEW £1,745.00
SIGMA 55 - 200mm f4/5.6 DC ...MINT £69.00
SIGMA 100 - 300mm f4 EX IF DG HSM (LATEST) ...MINT-BOXED £675.00

SIGMA 150 - 500mm f5/6.3 APO DG HSM OPTICAL STABIL ...EXC++BOXED £599.00
TAMRON 28 - 300mm f3.5/6.3 XR Di LD ASP MACRO VC ...MINT BOXED £365.00
TAMRON 200 - 500mm f5.6/6.3 SP Di (LATEST SUPERB) ...MINT BOXED AS NEW £695.00
TOKINA 16 - 50mm f2.8 AT-X DX Superb lens (LATEST) MINT BOXED AS NEW £445.00
TOKINA 300mm f2.8 A/F SD AT-X (SUPERB LENS) ...MINT CASED £795.00

Contax 'G' Compacts & SLR

CONTAX MILLENIUM KIT "G" BLACK COMPRISING OF : G2 BODY WITH 28mm, 45mm,90mm LENSES, TLA 200 FLASH UNIT AND ALL HOODS IN LTD EDITION HARD CASE ...£1,075.00
CONTAX 90mm f2.8 SONNAR "G" ...MINT BOXED £139.00
CONTAX 35 - 70mm f3.5/5.6 VARIO SONNAR T* ...MINT BOXED £399.00
CONTAX TLA 140 FLASH ...MINT CASED £49.00
CONTAX TLA 200 FLASH ...MINT CASED £95.00
CONTAX TLA 200 FLASH BLACK ...MINT CASED £95.00
CONTAX TITANIUM HOODS, FILTERS, etc FOR "G" ...MINT BOXED PHONE
CONTAX ARIA BODY (SUPERB,STRAP, INSTRUCTIONS) ...MINT BOXED £325.00
CONTAX ST BODY ...EXC+++ £269.00
CONTAX RTS II QUARTZ BODY ...EXC+ £119.00
CONTAX FIT YASHICA 28mm f2.8 SUPERB CONDITION ...MINT £85.00
CONTAX 35mm f2.8 DISTAGON AE ...MINT £125.00
CONTAX 45mm f2.8 TESSAR PANCAKE ...MINT- £175.00
CONTAX 85mm f1.4 PLANAR MM ...MINT- £495.00
CONTAX 135mm f2.8 SONNAR MM ...MINT £245.00
CONTAX 200mm f3.5 TELE TESS T* AE ...MINT £199.00
CONTAX TLA 20 FLASH ...EXC+++ £29.00
CONTAX TLA 30 FLASH ...MINT CASED £49.00
CONTAX T3 COMPACT (SUPERB LENS) ...MINT BOXED AS NEW £375.00

Leica "M", "R" & Screw & Binoculars

LEICA M8 BODY CHROME WITH ALL ACCESSORIES ...MINT £1,695.00
LEICA M8 BODY BLACK COMPLETE WITH ALL ACCESS ...MINT BOXED £1,695.00
LEICA M7 FLAG (LTD EDITION UK 30) ...MINT BOXED £1,595.00
LEICA M7 BODY BLACK ...MINT BOXED £1,275.00
LEICA M7 BODY BLACK ...MINT- £1,145.00
LEICA M6 TTL CHROME (SUPERB AS NEW CONDITION) ...MINT BOXED £1,095.00
LEICA M6 TTL CHROME BODY ...MINT-BOXED £975.00
LEICA M6 TTL BLACK BODY ...MINT BOXED £995.00
LEICA M6 TITANIUM BODY ...MINT- £999.00
LEICA M6 BODY BLACK ...MINT- BOXED £775.00
LEICA M6 BODY CHROME ...MINT- BOXED £899.00
LEICA M4-2 BLACK BODY ...MINT - BOXED £775.00
LEICA M3 BODY D/W + LEICA ERC CASE ...EXC+++ £445.00
LEICA M3 BODY (REALLY NICE USER) ...EXC++CASED £399.00
LEICA M2 BODY + LEATHER ERC ...EXC+++ £495.00
LEICA 5cm f3.5 COLL ELMAR ...MINT- £245.00
LEICA 21mm f2.8 ELMAR BLK M ASPHERIC WITH FINDER ...MINT BOXED AS NEW £2,195.00
LEICA 35mm f1.4 SUMMILUX M ASPHERIC BLACK ...MINT BOXED £2,245.00
LEICA 50mm f2 COLLAPSIBLE SUMMICRON ...MINT IN KEEPER £395.00
LEICA 50mm f2 SUMMICRON BLACK (LATEST NOT 6 BIT) ...MINT BOXED £895.00
LEICA 50mm f2 SUMMICRON BLACK 6 BIT LATEST ...MINT BOXED £995.00
LEICA 90mm f2 SUMMICRON CHROME ...MINT BOXED AS NEW £799.00
LEICA 90mm f4 ELMAR M MACRO SET + FINDER 6 BIT ...MINT BOXED £1,995.00
LEICA 90mm f4 ELMAR M MACRO WITH FINDER SILVER ...MINT £1,795.00
LEICA 90mm f4 ELMAR M MACRO BLACK 6 BIT LATEST ...MINT BOXED AS NEW £1,695.00
LEICA 135mm f2.8 ELMARIT M FOR M3 ...MINT £345.00
LEICA 135mm f4.5 HEKTOR + HOOD + FINDER M ...MINT- £199.00
LEICA 200mm f4 TELYT + HOOD ...MINT £495.00
LEICA HANDGRIP FOR M6,M7,MP etc ...MINT BOXED AS NEW £79.00
LEICA MOTOR M ...MINT BOXED AS NEW £395.00
LEICA SF20 FLASH ...MINT CASED £119.00
LEICA CORRECTION LENS +1.5 DIOPTRE ...MINT BOXED £50.00
LEICA NEOPRENE CASE FOR M8/M9 SMALL FRONT ...MINT BOXED £35.00
LEICA ERC LEATHER CASE (114876) ...MINT BOXED £169.00
LEICA ERC CASE FOR M6/M7 BLACK ...MINT- £75.00
LEICA M4-2 WINDER BLACK ...MINT BOXED £175.00
LEICA FIT M8 BATTERY (LOW USE) ...MINT £40.00
LEICA 65mm f3.5 ELMAR + 16464K FOC RING ...MINT/BOXED £395.00
LEICA 90mm f4 ELMAR SCREW CHR + 90mm FDR ...MINT CASED £245.00
LEICA 9cm f4 HEAD + 16467 FOC MOUNT FOR VISO ...MINT £199.00
LEICA 9cm f4 ELMAR SCREW BLACK ...EXC++ £79.00
LEICA R9 "THE BEST OF BOTH" COMPLETE LEICA R9 FILM IN ANTHRACITE TOGETHER WITH LEICA DIGITAL MODULE - R COMPLETE ...BOTH MINT-BOXED £2,895.00
LEICA R9 BODY ANTHRACITE ...MINT-BOXED £875.00
LEICA DIGITAL MODULE - R COMPLETE ...MINT BOXED £2,295.00
LEICA R7 BODY BLACK ...MINT- £495.00
LEICA 19mm f2.8 ELMARIT R ROM R ...EXC+++ £1,095.00
LEICA 21mm f4 SUPER ANGULON R ...MINT-BOXED £599.00
LEICA 28mm f2.8 ELMARIT R ...EXC+++ £245.00
LEICA 50mm f1.4 SUMMILUX (3 CAM) ...EXC ++ £395.00
LEICA 50mm f2 SUMMICRON 3 CAM ...MINT- £299.00
LEICA 60mm F2.8 ELMARIT R MACROEXC++ ...EXC++ £299.00
LEICA 100mm f2.8 APO MACRO ELMARIT R ...MINT-CASED £1,195.00
LEICA 180mm f4 ELMARIT R 3 CAM ...EXC++ £345.00
LEICA 560mm f6.8 TELYT R ...MINT- £995.00
LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR ROM ...MINT- £369.00
LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR R ...EXC+++ £299.00
LEICA 35 - 70mm f3.5 VARIO ELMAR R 3 CAM ...MINT- £299.00
LEICA 70 - 210mm f4 VARIO ELMAR R ...EXC++ £399.00
LEICA MOTOR WINDER R8/R9 ...EXC++ £145.00
LEICA 10 x 25 BCA TRINOVID COMPACT BINOS ...MINT CASED £295.00
MINOX 10x25 BR COMPACT BINOCULARS + CASE ...MINT £125.00
LEICA 10 x 42 BA TRINOVID BINOCULARS + CASE ...MINT £675.00

Voigtlander & Ricoh & Compacts

VOIGTLANDER BESSA R2a BLACK BODY ...MINT BOXED AS NEW £475.00
VOIGTLANDER 12mm f5.6 ULTRA WIDE HELIAR + FINDER ...MINT BOXED £475.00
VOIGTLANDER 15mm f4.5 S/W HELIAR ASP + FDR (B) ...MINT BOXED £279.00
VOIGTLANDER 21mm f4 COLOR SKOPAR + FINDER SIL ...MINT BOXED £299.00
VOIGTLANDER 25mm f4 SKOPAR + FINDER SIL ...MINT BOXED £295.00
VOIGTLANDER 25mm f4 COL SKOPAR VM + FINDER BLK ...MINT BOXED £345.00
VOIGTLANDE 28mm f3.5 COLOR SKOPAR SILVER ...MINT BOXED £195.00
VOIGTLANDER 28mm f2 ULTRON VM LENS ...MINT BOXED £375.00
VOIGTLANDER 90mm f3.5 APO LANTHAR (BLK) ...MINT BOXED £245.00
VOIGTLANDER SCREW TO M RINGS IN STOCK PHONE ...MINT BOXED £35.00
VOIGTLANDER LH1 HOOD FOR 21,25,28mm LENSES ...MINT BOXED £40.00
RICOH GV-1 21mm/28mm FINDER FITS ALL R/FIND CAMS ...MINT £75.00
RICOH GR1 DATE BODY PRESENTATION BOX ...MINT- BOXED £185.00

Medium & Large Format

BRONICA ETRSi,COMP + 75mm PE,WLF,120 BACK ...MINT BOXED £289.00
BRONICA ETRS,75mm,120 BACK + WLF LTD ED SILVER ...MINT £245.00
BRONICA ETRS BODY ONLY ...MINT- £75.00
BRONICA ETRSc BODY +120 BACK ...EXC++ £85.00
BRONICA 40mm f4.0 ZENZANON MC ...MINT- £195.00
BRONICA 40mm f4 PE LENS ...MINT BOXED £289.00
BRONICA 50mm f2.8 ZENZANON MC ...MINT £145.00
BRONICA 100mm f4 MACRO ZENZANON PE ...MINT £299.00
BRONICA 105mm f4.5 ZENZANON MACRO PE 1:1 ...MINT BOXED £299.00
BRONICA 150mm f3.5 ZENZANON E MC ...MINT BOXED £149.00
BRONICA 150mm f3.5 ZENZANON E MC ...MINT £129.00
BRONICA 150mm f4 PE ...MINT £169.00
BRONICA 150mm F4 E ...MINT- £99.00
BRONICA 250mm f5.6 MC ...MINT + HOOD £195.00
BRONICA 500mm f8 ZENZANON ...MINT £795.00
BRONICA MOTOR DRIVE Ei II ...MINT-BOXED £195.00
BRONICA E120 BACK ...EXC ++ £30.00
BRONICA ETRSi 120 BACK ...MINT £69.00
BRONICA AEII PRISM FINDER ...MINT- £99.00
BRONICA SQA BODY WITH 80mm PS AND 120 BACK ...MINT £345.00
BRONICA SQAM BODY + GRIP DRIVE ...MINT- £125.00
BRONICA 50mm f3.5 ZENZANON S ...EXC+++ £149.00
BRONICA 100mm f4 MACRO ZENZANON PE ...MINT £245.00
BRONICA 150mm f3.5 ZENZANON S ...MINT- £165.00
BRONICA SQAi 120 BACK ...MINT BOXED £89.00
BRONICA SQ 120 BACK ...EXC+++ £35.00
CONTAX 645 A/F COMP WITH PRISM ,BACK ,80mm f2 ...MINT- £865.00
CONTAX 45mm f2.8 DISTAGON T* LENS FOR 645 A/F ...MINT CASED £865.00
CONTAX 140mm f2.8 SONNAR T* LENS FOR 645 A/F ...MINT CASED £699.00
CONTAX 120 BACK FOR 645 A/F ...MINT- £125.00
CONTAX FIT 645 A/F PHASE 1 DIGITAL BACK ...MINT- £499.00
FUJI GW 670 MK III C/W 90mm f3.5 LENS ...MINT BOXED £695.00
MAMIYA 50mm f4 G LENS FOR MAMIYA 6L ...MINT + HOOD £645.00
MAMIYA 150mm f4.5L G LENS FOR MAMIYA 6 ...MINT £399.00
MAMIYA RZ 67 PRO II WITH BACK AND 110mm LENS ...MINT £645.00
MAMIYA 65mm L f4 LENS FOR RZ ...MINT- £399.00
MAMIYA 250mm f4.5 LENS FOR RZ ...MINT- £299.00
MAMIYA BACKS,BELLOWS HOOD,POL BACK ...IN STOCK PHONE
MAMIYA 150mm f3.5 A/F FOR 645 A/F ...MINT £299.00
MAMIYA 210mm f4 SEKOR C FOR 645 ...MINT CASED £195.00
MAMIYA POLAROID FILM HOLDER FOR 645 A/F ...NEW £159.00
MAMIYA 120 BACK FOR RB ...MINT BOXED £99.00
PENTAX 55mm f3.5 TAKUMAR SMC FOR 6x7 ...MINT- £299.00
ROLLEIFLEX 2.8 GX LTD ED 60 yr + PRESENTATION BOX ...MINT BOXED AS NEW £1,495.00
ROLLEIFLEX 2.8F PLANAR + PRISM HEAD + CASE ...MINT- £1,195.00
ROLLEIFLEX 3.5F PLANAR + LEATHER CASE ...EXC+++ £595.00
YASHICAMAT 124G MINT CASED + HOOD ...MINT CASED £245.00

Hasselblad

HASSELBLAD 500CM CLASSIC + 80mm CF LENS + A12 ...MINT BOXED AS NEW £895.00
HASSELBLAD 503 CW WITH 120 BACK & 80mm T* ...MINT- £1,195.00
HASSELBLAD 500CM +WLF+BACK + 80mmBLK T* ...MINT-BOXED £695.00
HASSELBLAD 90mm f4 FOR X PAN ...MINT BOXED £395.00
HASSELBLAD 90mm f4 FOR X PAN ...MINT- IN KEEPER £365.00
HASSELBLAD H1/H2 UPGRADE +AE FDR,MAG,80mm ...MINT-BOXED £1,795.00
HASSELBLAD 35mm f3.5HC for H SYSTEM ...MINT BOXED £1,799.00
HASSELBLAD 150mm f3.2HC for H SYSTEM ...MINT BOXED £1,299.00
HASSELBLAD 210mm F4HC for H SYSTEM ...MINT £1,299.00
HASSELBLAD HC 50 - 110 f3.5 FOR H SYSTEM ...MINT BOXED £2,495.00
HASSELBLAD 500CM +WLF+BACK + 80mm CF ...EXC+++ £795.00
HASSELBLAD 500EL/M + A12 + 80mm F2.8 T* ...MINT-BOXED £595.00
HASSELBLAD 500EL/M + A12 BLACK BACK ...EXC++ £299.00
HASSELBLAD 40mm f4 DISTAGON CF ...MINT £1,095.00
HASSELBLAD 150mm f4 SONNAR CF ...EXC+++ £399.00
HASSELBALD 250mm f6 SONNAR T* CF ...MINT £899.00
HASSELBLAD PLAIN PRISM ...EXC £75.00
HASSELBLAD PME3 PRISM ...EXC++ £195.00
HASSELBLAD PM PRISM ...MINT £199.00
HASSELBLAD A12 BACK BLACK AND SILVER ...MINT BOXED £145.00
HASSELBLAD A12 BACK BLACK AND SILVER ...MINT - £99.00

Nikon Auto-Focus

NIKON F5 BODY ...EXC++ £295.00
NIKON F4 BODY (SUPERB CONDITION) ...MINT- BOXED £345.00
NIKON F90X BODY WITH NIKON MB10 BATT GRIP ...MINT £119.00
NIKON F60 BODY ...MINT £59.00
NIKON F55 BODY ...MINT-BOXED £59.00
NIKON 16mm f2.8 A/F "D" FISHEYE WITH ALL FILTERS ...MINT BOXED AS NEW £525.00
NIKON 18mm f2.8 A/F "D" + HOOD (SUPERB LENS) ...MINT BOXED £799.00
NIKON 18mm f2.8 A/F "D" + HOOD ...MINT CASED £745.00
NIKON 20mm f2.8 A/F "D" ...MINT CASED £345.00
NIKON 24mm f2.8 A/F "D" ...MINT- £225.00
NIKON 28mm f2.8 A/F "D" ...MINT £175.00
NIKON 45mm f2.8D ED PC-E MICRO NIK ED ("UNUSED") ...MINT BOXED AS NEW £1,195.00
NIKON 50mm f1.8 A/F ...MINT BOXED £89.00
NIKON 60mm f2.8 A/F "D" MACRO ...MINT BOXED £275.00
NIKON 85mm f1.4 A/F "D" ...MINT £699.00
NIKON 85mm f1.8 "D" ...MINT- £245.00
NIKON 105mm f2 A/F "D" DEFOCUS CONTROL ...MINT £645.00
NIKON 105mm f2.8 A/F MICRO NIKKOR ...MINT- £279.00
NIKON 200mm f2 "G" IF-ED AF-S VIBRATION REDUCTION ...MINT-CASED £2,595.00
NIKON 500mm f4 I/F ED "P" WITH CPU DIGI COMPAT ...MINT- FLT CASE £2,795.00
NIKON 16 - 85mm f3.5/5.6 "G" ED DX AF-S VIBRAT RED ...MINT BOXED £365.00
NIKON 17 - 35mm f2.8 IF/ED AF-S (SUPERB LENS) ...EXC++ CASED £1,175.00
NIKON 18 - 35mm f3.5/4.5 A/F "D" ED IF ...MINT BOXED AS NEW £395.00
NIKON 18 - 55mm f3.5/5.6 "G" ED DX AF-S VIBR RED ...MINT £89.00
NIKON 18 - 70mm f3.5/4.5 DX AF-S "G" ED + HOOD ...MINT £145.00
NIKON 18 - 105mm f3.5/5.6 DX "G" ED AF-S VIB RED ...MINT £175.00
NIKON 18 - 200mm f3.5/5.6 "G" I/F ED AF-S VIBR RED ...MINT BOXED £399.00
NIKON 24 - 120mm f3.5/5.6 G I/F ED AF-S VIB RED ...MINT BOXED AS NEW £375.00
NIKON 28 - 105mm f3.5/4.5 A/F "D" ...MINT-BOXED £145.00
NIKON 35 - 80mm f4/5.6 A/F "D" ...MINT BOXED £59.00
NIKON 35 - 105mm f3.5/4.5 A/F NIKKOR ZOOM ...MINT BOXED £145.00
NIKON 55 - 200mm f4.5/6 "G" DX I/F ED AF-S VIBR RED ...MINT CASED £189.00
NIKON 70 - 200mm f2.8 "G" IF/ED AF-S VIBR REDUCTION ...MINT BOXED £1,195.00
NIKON 70 - 300mm f4.5/5.6 "G" IF/ED A/F "D" ...MINT-BOXED £175.00
NIKON 70 - 300mm f4.5/5.6 "G" IF/ED AF-S VIBR REDUCT ...MINT CASED £359.00
NIKON 80 - 200mm f2.8 A/F "D" ED I/F LATEST 2 TOUCH ...MINT BOXED £765.00
NIKON 80 - 200mm f2.8 A/F "D" ED I/F LATEST 2 TOUCH ...MINT-CASED £645.00
NIKON 80 - 400mm f4.5/5.6 "D" ED I/F VIBRATION RED ...MINT BOXED £975.00
NIKON 80 - 400mm f4.5/5.6 "D" ED I/F VIBRATION RED ...MINT-BOXED £899.00
NIKON MH - 30 + MN - 30 NICAD CHGR + BATT FOR F5 ...MINT-BOXED £100.00
NIKON MF 23 DATABACK FOR F5 ...MINT £245.00
NIKON SB 22S FLASH ...MINT BOXED £59.00
NIKON SB 23 FLASH UNIT ...MINT BOXED £45.00
NIKON SB 24 FLASH FOR F4 ETC ...MINT CASED £89.00
NIKON SB 26 FLASH ...EXC ++ £89.00
NIKON SB 28 FLASH ...MINT- CASED £95.00
NIKON TC 17E II AF-S TELECONVERTER ...MINT CASED £259.00
NIKON TC 20E II AF-S TELECONVERTER ...MINT BOXED AS NEW £259.00
NIKON TC 16 A/F CONVERTER ...MINT BOXED £90.00
SIGMA 14mm f2.8 ASPHERIC HSM ...MINT BOXED £349.00
SIGMA 20mm f1.8 EX DG RF ASPHERIC (LATEST) ...MINT BOXED £329.00
SIGMA 28mm f1.8 EX DG MACRO ASPHERIC ...MINT BOXED £245.00
SIGMA 30mm f1.4 EX DC HSM (LATEST) ...MINT BOXED £315.00
SIGMA 70mm f2.8 EX DG MACRO (LATEST) ...MINT BOXED AS NEW £299.00
SIGMA 18 - 50mm f2.8 EX DC D ...MINT CASED £225.00

SIGMA 18 - 200mm f3.5/6.3 DC SLD GLASS ...MINT BOXED £129.00
SIGMA 18 - 250mm f3.5/6.3 DC HSM OPT STABILISING ...MINT BOXED AS NEW £325.00
SIGMA 50 - 150mm f2.8 MKII APO EX DG HSM ...MINT BOXED £459.00
SIGMA 50 - 500mm f4/6.3 EX APO RF HSM ...MINT BOXED £699.00
SIGMA 55 - 200mm f4/5.6 DC ...MINT BOXED £69.00
SIGMA 70 - 200mm f2.8 EX DG HSM APO MACRO ...MINT BOXED £525.00
TAMRON 17 - 50mm f2.8 XR Di II LD ASPH IF (LATEST) ...MINT + HOOD £275.00
TAMRON 19 - 35mm f3.5/4.5 A/F "D" ...MINT BOXED £99.00
TAMRON 28 - 75mm f2.8 XR Di LENS (LATEST MODEL) ...MINT BOXED £289.00
TAMRON 70 - 300mm f4/5.6 LD MACRO 1:2 A/F "D" ...MINT BOXED £89.00

Nikon Manual

NIKON F3 HP "P" PRESS + MF-6B BACK + P/WORK ...MINT BOXED (V RARE) £1,295.00
NIKON F3 BODY ...EXC+++ £275.00
NIKON F2 PHOTOMIC BODY CHROME ...MINT-BOXED £395.00
NIKON F2 PHOTOMIC S BODY BLACK ...EXC++ £299.00
NIKON FM3A CHROME BODY ...MINT- £399.00
NIKON FM3A BLACK BODY ...MINT- £399.00
NIKON FM2N CHROME BODY ...EXC+++ £199.00
NIKON FE2 BODY CHROME ...MINT- £169.00
NIKON FE BODY BLACK BODY ...EXC+ £95.00
NIKON FE BLACK BODY ...EXC £75.00
NIKON FE BODY CHROME ...MINT- £119.00
NIKON FM BLACK BODY ...EXC++ £99.00
NIKON FM BODY CHROME ...EXC++ £115.00
NIKORMAT FTN BODY + NIKON 50mm f1.4 LENS + ERC ...MINT- £195.00
NIKONOS 1Va + 35mm f2.5 + SB 101 STROBE (AS NEW) ...MINT CASED £399.00
NIKONOS 20mm f2.8 UW NIKKOR + FDR ...MINT £495.00
NIKON 20mm f3.5 UD NIKKOR ...MINT £295.00
NIKON 20mm f3.5 AI ...MINT- £275.00
NIKON 24mm f4 PC PERSPECTIVE CONTROL ...MINT CASED £499.00
NIKON 28mm f2.8 AI ...MINT-BOXED £125.00
NIKON 28mm f3.5 AIS ...MINT- £99.00
NIKON 35mm f2.8 AI ...MINT £99.00
NIKON 35mm f1.4 AIS (THIS LENS IS "UNUSED") ...MINT BOXED £695.00
NIKON 35mm f2 AIS ...MINT- £195.00
NIKON PC NIKKOR 28mm f4 ...MINT CASED £475.00
NIKON 35mm f2.8 PC PERSPECTIVE CONTROL ...MINT CASED £475.00
NIKON 35mm f2.8 PC PERSPECTIVE CONTROL ...EXC+++ £375.00
NIKON 50mm F1.8 AIS ...MINT BOXED £89.00
NIKON 50mm f1.4 AIS ...MINT £199.00
NIKON 50mm f1.2 AI ...MINT £299.00
NIKON 55mm f1.2 NIKKOR S.C ...EXC+++ £295.00
NIKON 55mm f2.8 MICRO AIS ...MINT £169.00
NIKON 55mm f3.5 NIKKOR P.C MICRO + M2 TUBE ...MINT IN KEEPER £145.00
NIKON 55mm f3.5 NIKKOR P.C MICRO ...MINT £89.00
NIKON 105mm f1.8 AIS ...EXC++ £395.00
NIKON 105mm f2.5 AIS (A TRULY SUPERB LENS) ...EXC+++BOXED £179.00
NIKON 105mm f4 MICRO NIKKOR AI ...MINT BOXED £295.00
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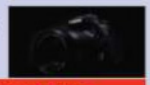

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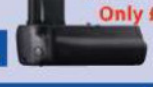

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Panasonic G1 + 14-45mm O.I.S

Megapixels	12.1	HD Video	✗
LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

The Lumix G1 is both compact and light. In fact, the only reason it isn't smaller is down to ergonomics... you can go too far! These qualities allow the camera to be very portable making it an ideal travelling companion.

Blue Kit £359.99

Panasonic GF1 + 14-45mm O.I.S

Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

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LCD Screen	3.0"	FPS	5
Live View	✓	Card Type	SD

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HD Video	✓
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Card Type	SD

Panasonic DMC-G10 + 14-42mm Our Price £379.00

Panasonic DMC-G2

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Live View	✓	Card Type	SD

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EPSON
COMPATIBLE & ORIGINAL INK

At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two **independent** ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"
- Computer Upgrade Magazine

Total Digital Photography
Ink Test Winner
★★★★★

Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T001 Colour	£26.99 65ml	£3.99 70ml, 3 for £10.99	Photo 1200
T007 Black	£22.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£18.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£26.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£19.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830 ,830u, 925, 935
T027 Colour	£22.99 46ml	£4.99 50ml, 3 for £13.99	
T036 Black	£9.99 10ml	£3.99 13ml, 3 for £10.99	C42, C44, C46
T037 Colour	£11.99 25ml	£4.99 31ml, 3 for £13.99	
T040 Black	£19.99 17ml	£3.99 20ml, 3 for £10.99	C62, CX3200
T041 Colour	£19.99 37ml	£4.99 46ml, 3 for £13.99	
T050 Black	£19.99 15ml	£2.99 16ml, 3 for £7.99	440, 460, 660, Photo 700, 750, 1200
T051 Black	£19.99 24ml	£2.99 26ml, 3 for £7.99	740, 760, 800, 850, 860, 1160
T052 Colour	£19.99 35ml	£3.99 39ml, 3 for £10.99	440, 640, 660, 740, 760, 1160
T053 Colour	£19.99 43ml	£3.99 48ml, 3 for £10.99	Photo 700, 750
T0331-336 Set of 7	£102.99	£29.99, 3 sets for £87.99	Photo 950, 960
T0331/2/3, each	£14.99 17ml	£4.99 21ml, 3 for £13.99	
T0334/5/6, each	£14.99 17ml	£4.99 21ml, 3 for £13.99	
T0341-347 Set of 7	£119.99	Not Available.	Photo 2100
T0341/8, each	£14.99 17ml	Not Available.	
T0342/3/4, each	£17.99 17ml	Not Available.	
T0345/6/7, each	£17.99 17ml	Not Available.	
T0441-454 Set of 4	£40.99	£14.99, 3 sets for £42.99	C64, C65, C84, C86,
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	CX3600/3650, CX6400, CX6600
T0452/3/4, each	£9.99 8ml	£3.99 21ml, 3 for £10.99	
T0481-486 Set of 6	£61.99	£19.99, 3 sets for £56.99	R200, R220, R300, R320, R340
T0481/2/3, each	£13.99 13ml	£3.99 21ml, 3 for £10.99	RX500, RX500, RX620, RX640
T0484/5/6, each	£13.99 13ml	£3.99 21ml, 3 for £10.99	
T0540-549 Set of 8	£102.99	£35.99, 3 sets for £99.99	Photo R800, R1800
T0540 Gloss	£7.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-554 Set of 4	£29.99	£14.99, 3 sets for £42.99	Photo R240, R245,
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	RX420, RX425, RX520, RX525
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0591-599 Set of 8	£94.99	Check Website.	Photo R2400
T0591/2/3, each	£11.99 13ml	Check Website.	
T0594/5/6, each	£11.99 13ml	Check Website.	
T0597/8/9, each	£11.99 13ml	Check Website.	
T0611-614 Set of 4	£29.99	£14.99, 3 sets for £42.99	D68, D88,
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	DX3800/3850, DX4200/4250, DX4800/4850
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0711-714 Set of 4	£29.99	£14.99, 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	SX400/405/415/515, D78/92/120, B40W, SX300
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0791-796 Set of 6	£70.99	Check Website.	Photo 1400
T0791/2/3, each	£11.99 10ml	Check Website.	
T0794/5/6, each	£11.99 10ml	Check Website.	
T0801-806 Set of 6	£45.99	£19.99, 3 sets for £57.99	Photo P50, R265, R285, R360
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	RX560, RX585, RX685
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	PX650, PX700/710W, PX800/810FW
T0870-879 Set of 8	£76.99	Check Website.	Photo R1900
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
T0877/8/9, each	£9.99 11.4ml	Check Website.	
T0961-969 Set of 8	£78.99	Not Available.	Photo R2880
T0961/2/3, each	£9.99 11.4ml	Not Available.	
T0964/5/6, each	£9.99 11.4ml	Not Available.	
T0967/8/9, each	£9.99 11.4ml	Not Available.	
T5591-6 Set of 6	£61.99	Not Available.	Photo RX700
T5591/2/3, each	£11.99 13ml	Not Available.	
T5594/5/6, each	£11.99 13ml	Not Available.	

Please call or check our website if you cannot find cartridges for your printer.

Canon Compatibles

BCi3e Black 26ml	£2.99
BCi3e C/M/Y 15ml	£2.99
BCi6 B/C/M/Y 15ml	£2.99
BCi6 PC/PM/R/G 15ml	£2.99
PGi5 Black 29ml	£5.99
CLi8 Black 15ml	£4.99
CLi8 B/C/M/Y 15ml	£4.99
CLi8 PC/PM 15ml	£4.99
PGi520 Black 19ml	£5.99
CLi521 B/C/M/Y/GY 9ml	£4.99
BCi10 Black (3 pack)	£4.99
BCi15 Black (2 pack)	£4.99
BCi15 Colour (2 pack)	£5.99
BCi24 Black 9ml	£1.99
BCi24 Colour 16ml	£2.99
PG37 Black 12ml	£9.99
PG50 Black 28ml	£12.99
CL38 Colour 12ml	£12.99
CL51 Colour 24ml	£14.99

Canon Originals

BCi16 Colour (2 pack)	£21.99
BCi3e Black 26ml	£10.99
BCi3e C/M/Y 13ml	£9.99
BCi6 B/C/M/Y 13ml	£9.99
BCi6 PC/PM/R/G 13ml	£9.99
PGi5 Black 26ml	£12.99
CLi8 B/C/M/Y 13ml	£11.99
CLi8 PC/PM/R/G 13ml	£11.99
PGi7 Black 25ml	£11.99
PGi9 Clear 191ml	£11.99
PGi9 PB/MB/C/M/Y 14ml	£10.99
PGi9 PC/PM/R/G/GY 14ml	£10.99
PGi520 Black 19ml	£9.99
CLi521 B/C/M/Y/GY 9ml	£8.99
PG37 Black 11ml	£12.99
PG40 Black 16ml	£15.99
PG50 Black 22ml	£22.99
PG510 Black 9ml NEW	£11.99
PG512 Black 15ml NEW	£15.99
CL38 Colour 9ml	£16.99
CL41 Colour 12ml	£19.99
CL51 Colour 21ml	£26.99
CL52 Photo 21ml	£19.99
CL511 Colour 9ml NEW	£15.99
CL513 Colour 13ml NEW	£19.99
KP-36IP Ink & Paper	£12.99
KP-108IP Ink & Paper	£29.99

Many more in stock!

Dell Compatibles

Series 1 Black (T0529)	£11.99
Series 1 Black (T0530)	£12.99
Series 5 Black (M4640)	£11.99
Series 5 Black (M4646)	£12.99

Many more in stock!

HP Compatibles

No.15 Black 46ml	£4.99
No.21 Black 10ml	£7.99
No.22 Colour 21ml	£11.99
No.45 Black 45ml	£4.99
No.56 Black 24ml	£9.99
No.57 Colour 24ml	£12.99
No.58 Photo 24ml	£12.99
No.78 Colour 45ml	£9.99
No.88XL B/C/M/Y each	£9.99
No.110 Colour 12ml	£10.99
No.300XL Black 18ml	£14.99
No.300XL Colour 18ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 24ml	£10.99
No.338 Black 24ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
No.363 C/M/Y/PC/PM each	£4.99
No.363 Set of 6	£24.99

HP Originals

No.21 Black 5ml	£11.99
No.22 Colour 5ml	£14.99
No.38 PB/MB/GY 27ml	£26.99
No.38 C/M/Y/PC/PM 27ml	£26.99
No.56 Black 19ml	£16.99
No.57 Colour 17ml	£24.99
No.58 Photo 17ml	£22.99
No.59 Grey 17ml	£22.99
No.100 Grey 15ml	£22.99
No.110 Colour 5ml	£18.99
No.300 Black 4ml	£10.99
No.300XL Black 11ml	£22.99
No.300 Colour 4ml	£12.99
No.300XL Colour 11ml	£26.99
No.337 Black 11ml	£17.99
No.338 Black 11ml	£17.99
No.339 Black 21ml	£24.99
No.343 Colour 7ml	£18.99
No.344 Colour 14ml	£26.99
No.350 Black 4.5ml	£11.99
No.350XL Black 25ml	£25.99
No.351 Colour 3.5ml	£13.99
No.351XL Colour 14ml	£27.99
No.363 Black 6ml	£13.99
No.363 C/M/Y/PC/PM each	£8.99
No.363 Set of 6	£39.99
No.364 Black 6ml	£8.99
No.364 PB/C/M/Y 3ml	£7.99
No.901 Black 4ml	£11.99
No.901 Colour 9ml	£16.99

Many more in stock!

Lexmark Compatibles

No.1 Colour	£10.99
No.2 Colour	£11.99
No.3 Black	£14.99
No.16 Black	£10.99
No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
No.35 Colour	£12.99

Lexmark Originals

No.1 Colour	£16.99
No.14 Black	£16.99
No.15 Colour	£18.99
No.17 Black	£13.99
No.23 Black	£14.99
No.24 Colour	£16.99
No.27 Colour	£14.99
No.28 Black	£13.99
No.29 Colour	£14.99
No.31 Photo	£24.99
No.32 Black	£15.99
No.33 Colour	£17.99
No.34 Black	£20.99
No.35 Colour	£24.99
No.36 Black	£16.99
No.37 Colour	£18.99
No.43 Colour	£22.99
No.44 Black	£18.99

Many more in stock!

Brother Compatibles

LC900 Black	£3.99
LC900 C/M/Y	£2.99
LC900 Set of 4	£11.99
LC970 Black	£3.99
LC970 C/M/Y	£2.99
LC970 Set of 4	£11.99
LC1000 Black	£3.99
LC1000 C/M/Y	£2.99
LC1000 Set of 4	£11.99
LC980 / 1100 Black	£3.99
LC980 / 1100 C/M/Y	£2.99
LC980 / 1100 Set of 4	£11.99

Brother originals also in stock!

Kodak Original Ink / Paper

ESP Black Series 10 Ink	£6.99
ESP Colour Series 10 Ink	£11.99
ESP Black & Colour Ink	£17.99
PrinterDock Ink/Paper	£CALL

Many more in stock!

WIDE FORMAT INK

EPSON Stylus Pro 3800, 3880
T5801/5802/5803/5804/5805/5806/5807/5808/5809/580A/B **80ml** each £44.99

EPSON Stylus Pro 4000, 4400, 7600, 9600
T5431/5432/5433/5434/5435/5436/5437/5438 **110ml** each £44.99
T5441/5442/5443/5444/5445/5446/5447/5448 **220ml** each £69.99

EPSON Stylus Pro 4800, 4880:
T6051/6052/605B/6053/6054/6055/6056/605C/6057/6138/6059 **110ml** £44.99
T6061/6062/606B/6063/6064/6065/6066/606C/6067/6148/6069 **220ml** £69.99

EPSON Stylus Pro 7800, 7880, 9800:
T6021/6022/602B/6023/6024/6025/6026/602C/6027/6118/6029 **110ml** £44.99
T6031/6032/603B/6033/6034/6035/6036/603C/6037/6128/6039 **220ml** £69.99

Please call or check our website for further details

E&OE. Prices may be subject to change, but hopefully not!

PHOTOGRAPHIC PAPERS

ILFORD

As an *Ilford Pro Centre*, we stock the complete range of Ilford Galerie papers, including A2, 17, 24 and 44 inch rolls. Below is just a selection.

Limited Edition Selection Pack, 66 sheets	£29.95
Smooth Gloss 290g, 6x4 100 sheets	£14.95
Smooth Gloss 290g, 7x5 100 sheets	£19.95
Smooth Gloss 290g, A4, 25 +10 FREE	£9.95
Smooth Gloss 290g, A4, 100	£29.95
Smooth Gloss 290g, A3, 25 sheets	£23.95
Smooth Gloss 290g, A3+, 25 sheets	£25.95
Smooth Pearl 290g, 6x4, 100 sheets	£14.95
Smooth Pearl 290g, 7x5, 100 sheets	£19.95
Smooth Pearl 290g, A4, 25 +10 FREE	£9.95
Smooth Pearl 290g, A4, 100	£29.95
Smooth Pearl 290g, A3, 25 sheets	£23.95
Smooth Pearl 290g, A3+, 25 sheets	£25.95
Gold Fibre Silk 310g, A4, 50 sheets	£32.95
Gold Fibre Silk 310g, A3+, 50 sheets	£79.95
Heavyweight Matt 200g, A4, 50 sheets	£9.95
Smooth Fine Art 190g, A4, 10 sheets	£10.95
Smooth Fine Art 190g, A3+, 10 sheets	£23.95
Smooth High Gloss 225g, A4, 25 sheets	£14.95
Smooth High Gloss 225g, A3+, 25 sheets	£29.95
Smooth Lustre Duo 280g, A4, 25 sheets	£9.95
Smooth Lustre Duo 280g, A3+, 25 sheets	£39.95

ICC profiles available for all Ilford papers

Hahnemühle FINEART

Established in 1584, the Hahnemuhle name is synonymous with fine art printing. Full range now available at Premier Ink.

Sample Pack 14 sheets, A4	£9.95
Photo Rag 308 308g, A4, 20 sheets	£23.95
Photo Rag Pearl 320g, A4, 20 sheets	£26.95
Photo Rag Baryta 315g, A4, 20 sheets	£28.95
Fine Art Pearl 285g, A4, 20 sheets	£25.95
Fine Art Baryta 325g, A4, 20 sheets	£26.95

PermaJet

As a *PermaJet Premier Stockist*, we supply the ENTIRE PermaJet range, including Baryta, Smooth and Texturad Fine Art and Canvas. Below is just a selection.

Sample Pack 30 sheets, 21 different papers!	£14.95
Digital Gloss or Oyster 271g, 6x4, 50	£7.95
Digital Gloss or Oyster 271g, 7x5, 50	£10.95
Digital Gloss or Oyster 271g, A4, 50	£19.95
Digital Gloss or Oyster 271g, A3, 25	£21.95
Digital Gloss or Oyster 271g, A3+, 25	£29.95
Double Sided Oyster 285g, A4, 25	£26.95
Matt Proofing 190g, A4, 150	£19.95
Matt Plus 240g, A4, 25	£9.95
Matt Double Sided 220g, A4, 100	£21.95
Baryta Fibre Base Gloss 295g, A4, 25	£24.95
Baryta Fibre Base Royal 271g, A4, 25	£28.95
Smooth Fine Art Portfolio 200g, A4, 25	£19.95
Smooth Fine Art Portrait 300g, A4, 25	£26.95
Textured FineArt Artist 210g, A4, 25	£19.95
Textured Fine Art Parchment 285g, A4, 25	£21.95
Canvas Artistic 400g, A4, 10	£14.95
Canvas Photo Matt 350g, A4, 10	£16.95

ICC profiles available for all PermaJet papers

Fotospeed DIGITAL

As an *Official Fotospeed Stockist*, we can supply the complete Fotospeed range. Below is just a tiny selection of their papers.

Sample Pack 14 sheets, 7 different papers!	£9.95
Pigment Friendly Gloss 270g, A4, 50 +15 FREE	£19.95
Pigment Friendly Lustre 270g, A4, 50 +15 FREE	£19.95
Pigment Friendly Satin 270g, A4, 50 +15 FREE	£19.95
Pigment Friendly Matt Duo 200g, A4, 100	£17.95
Platinum Gloss 290g, A4, 20	£22.95
Platinum Lustre 270g, A4, 20	£19.95
NT Natural Textured 315g, A4, 20	£17.95
NST Natural Soft Textured 315g, A4, 20	£17.95

ICC profiles available for all Fotospeed papers

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Premier Ink & Photographic

MEMORY

SanDisk COMPACT FLASH

Sandisk Ultra 30MB/s

2GB	15MB/s	~~£16.53~~ £10.39
4GB	30MB/s	~~£21.76~~ £14.19
8GB	30MB/s	~~£36.12~~ £22.49
16GB	30MB/s	~~£70.06~~ £44.39

Sandisk Extreme 60MB/s

8GB	60MB/s	~~£67.02~~ £44.39
16GB	60MB/s	~~£116.19~~ £76.79
32GB	60MB/s	~~£208.89~~ £137.59

Extreme PRO 90MB/s

16GB	90MB/s	~~£210.72~~ £140.99
32GB	90MB/s	~~£384.27~~ £249.99
64GB	90MB/s	~~£719.58~~ £499.99

SECURE DIGITAL

Sandisk Blue C2: 5MB/s

2GB	5MB/s	~~£8.27~~ £5.49
4GB	5MB/s	~~£12.41~~ £7.99
8GB	5MB/s	~~£21.10~~ £14.19
16GB	5MB/s	~~£39.39~~ £26.69

Sandisk Ultra C4: 15MB/s

2GB	15MB/s	~~£9.97~~ £6.59
4GB	15MB/s	~~£15.06~~ £9.99
8GB	15MB/s	~~£27.65~~ £17.99
16GB	15MB/s	~~£57.22~~ £36.89

Extreme HD Video C6: 20MB/s

4GB	20MB/s	~~£21.33~~ £13.59
8GB	20MB/s	~~£37.42~~ £23.79
16GB	20MB/s	~~£72.02~~ £48.59

Sandisk Extreme C10: 30MB/s

4GB	30MB/s	~~£31.55~~ £21.79
8GB	30MB/s	~~£54.84~~ £33.79
16GB	30MB/s	~~£103.58~~ £63.59
32GB	30MB/s	~~£192.57~~ £129.89

USB Pen Drives

2GB	Sandisk	~~£8.84~~ £5.89
4GB	Sandisk	~~£11.44~~ £7.79
8GB	Sandisk	~~£20.08~~ £13.99
16GB	Sandisk	~~£37.35~~ £24.99

xD Picture Cards

1GB	Olympus	~~£18.99~~ £11.99
2GB	Olympus	~~£24.99~~ £15.99

Memory Cases

A range of protective shock resistant rubber lined memory card cases to keep your memory cards safe and secure

Vanguard 3D £2.99 — 4 cards, with keychain

Kenro MC5 £6.99 — 2 cards, 8 AA batteries

BATTERIES

Camera Batteries

A comprehensive range of rechargeable li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

NB-1L	for Canon	£9.99
NB-2L/LH	for Canon	£9.99
NB-3L	for Canon	£9.99
NB-4L	for Canon	£9.99
NB-5L	for Canon	£9.99
NB-6L	for Canon	£9.99
NB-7L	for Canon	£9.99
NB-8L	for Canon	£9.99
BP-511	for Canon	£12.99
LP-E5	for Canon	£9.99
LP-E6	for Canon	£29.99
LP-E8	for Canon	£15.99
NP40	for Fuji	£9.99
NP45	for Fuji	£9.99
NP50	for Fuji	£9.99
NP60	for Fuji	£9.99
NP70	for Fuji	£9.99
NP80	for Fuji	£9.99
NP95	for Fuji	£9.99
NP140	for Fuji	£12.99
NP150	for Fuji	£14.99
NP200	for Minolta	£9.99
NP400	for Minolta	£12.99
EN-EL1	for Nikon	£9.99
EN-EL2	for Nikon	£9.99
EN-EL3/3A	for Nikon	£9.99
EN-EL3E	for Nikon	£15.99
EN-EL5	for Nikon	£9.99
EN-EL7	for Nikon	£19.99
EN-EL8	for Nikon	£9.99
EN-EL9	for Nikon	£12.99
EN-EL10	for Nikon	£9.99
EN-EL11	for Nikon	£9.99
EN-EL12	for Nikon	£9.99
Li10B/12B	for Olympus	£9.99
Li40B/42B	for Olympus	£9.99
Li50B	for Olympus	£9.99
BLM-1	for Olympus	£12.99
BLS-1	for Olympus	£12.99
CGA-S005	for Panasonic	£9.99
CGR-S006	for Panasonic	£9.99
CGA-S007	for Panasonic	£9.99
CGA-S008	for Panasonic	£9.99
BCF10E	(V3) for Panasonic	£19.99
BCG10E	(V3) for Panasonic	£19.99
BLB13	(V3) for Panasonic	£19.99
D-Li8	for Pentax	£9.99
D-Li50	for Pentax	£12.99
D-Li78	for Pentax	£9.99
DB60	for Ricoh	£9.99
DB70	for Ricoh	£9.99
SLM-1137D	for Samsung	£9.99
SLM-1674	for Samsung	£12.99
BG-1	for Sony	£19.99
NP-FM500H	for Sony	£19.99
NP-FH50	for Sony	£19.99

Many more batteries in stock!

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For **Canon** 7D/5DMkII:			£112.99
+1x LP-E6:	£137.99	+2x LP-E6:	£162.99
For **Canon** 30/40/50D:			£99.99
+1x BP-511:	£111.99	+2x BP-511:	£123.99
For **Canon** 450/500/1000D:			£69.99
+1x LP-E5:	£78.99	+2x LP-E5:	£87.99
For **Nikon** D40/D60:			£39.99
+1x EN-EL9:	£51.99	+2x EN-EL9:	£63.99
For **Nikon** D80/D90:			£94.99
+1x EN-EL3E:	£109.99	+2x EN-EL3E:	£124.99
For **Nikon** D300/D700:			£139.99
+1x EN-EL3E:	£154.99	+2x EN-EL3E:	£169.99
For **Sony** A200/A350:			£69.99
+1x EN-EL3:	£88.99	+2x EN-EL3:	£107.99

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings

49mm	Adapter Ring	£4.99
52mm	Adapter Ring	£4.99
55mm	Adapter Ring	£4.99
58mm	Adapter Ring	£4.99
62mm	Adapter Ring	£4.99
67mm	Adapter Ring	£4.99
72mm	Adapter Ring	£4.99
77mm	Adapter Ring	£4.99
82mm	Adapter Ring	£4.99

P-Type Holders

Holder	Standard	£5.99
Holder	Wide Angle	£9.99
Hood	Modular	£9.99
Hood	Bellows	£34.99
A to P Type	Adapter	£9.99

P-Type Bellows Hood

A new design of Bellows Hood that slots into the front slot of a standard P-Type Holder.

£34.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters

£9.99

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

P-Type Filters (84mm wide)

Circular Polarizing		£27.99
Infra Red	R72	£29.99
ND2		£8.99
ND4		£8.99
ND2	Soft Graduated	£10.99
ND2	Hard Graduated *NEW*	£10.99
ND4	Soft Graduated	£10.99
ND4	Hard Graduated *NEW*	£10.99
Light Blue	Graduated	£10.99
Dark Blue	Graduated	£10.99
Cool Blue	Graduated	£10.99
Light Sunset	Graduated	£10.99
Dark Sunset	Graduated	£10.99
Light Tobacco	Graduated	£10.99
Dark Tobacco	Graduated	£10.99
Light Mauve	Graduated	£10.99
Dark Mauve	Graduated	£10.99
Light Red	Graduated	£10.99
Dark Red	Graduated	£10.99
Light Green	Graduated	£10.99
Dark Green	Graduated	£10.99
Light Yellow	Graduated	£10.99
Dark Yellow	Graduated	£10.99
Starburst	x4/6/8, each	£11.99
Close-Up	+1/2/4, each	£11.99
Fog	Light/Strong, each	£8.99
Diffuser	Light/Strong, each	£8.99
Spot	White/Clear, each	£8.99
80A, 80B, 80C	each	£8.99
81A, 81B, 81C	each	£8.99
82A, 82B, 82C	each	£8.99
85A, 85B, 85C	each	£8.99
Red, Orange	each	£8.99
Yellow, Green	each	£8.99

Many more P-Type filters in stock!

P-Type Neutral Density Filter Kit £42.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm). Just £45.99 - saving £5 on the individual prices.

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

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ES-71II	Canon 50/1.4	£9.99
ET-60	Canon 75-300/4-5.6	£9.99
ET-65B	Canon 70-300/4-5.6	£9.99
ET-67	Canon 100/2.8 Macro	£9.99
ET-67B	Canon 60/2.8	£9.99
EW-60C	Canon 18-55 IS	£7.99
EW-73B	Canon 17-85 IS	£9.99
EW-78BII	Canon 28-135 IS	£9.99
EW-78D	Canon 18-200 IS	£9.99
EW-78E	Canon 15-85 IS	£12.99
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EW-83J	Canon 17-55/2.8	£12.99
HB-25	Nikon 24-85, 24-120	£12.99
HB-37	Nikon 55-200 VR	£7.99
HB-45	Nikon 18-55 VR	£7.99
SH-006	Sony 18-70/3.5-5.6	£9.99
SH-108	Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm	Shaped Petal Hood	£6.99
55mm	Shaped Petal Hood	£6.99
58mm	Shaped Petal Hood	£6.99
62mm	Shaped Petal Hood	£7.99
67mm	Shaped Petal Hood	£7.99
72mm	Shaped Petal Hood	£9.99
77mm	Shaped Petal Hood	£9.99
82mm	Shaped Petal Hood	£11.99
46mm	Rubber Hood	£3.99
52mm	Rubber Hood	£3.99
55mm	Rubber Hood	£3.99
58mm	Rubber Hood	£3.99
62mm	Rubber Hood	£4.99
67mm	Rubber Hood	£4.99
72mm	Rubber Hood	£5.99
77mm	Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm

£3.99 each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm	UV / Haze	£5.99
52mm	UV / Haze	£5.99
55mm	UV / Haze	£6.99
58mm	UV / Haze	£7.99
62mm	UV / Haze	£8.99
67mm	UV / Haze	£9.99
72mm	UV / Haze	£11.99
77mm	UV / Haze	£14.99
82mm	UV / Haze	£17.99
86mm	UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm	Circular Polarizing	£17.99
52mm	Circular Polarizing	£17.99
55mm	Circular Polarizing	£19.99
58mm	Circular Polarizing	£21.99
62mm	Circular Polarizing	£24.99
67mm	Circular Polarizing	£27.99
72mm	Circular Polarizing	£34.99
77mm	Circular Polarizing	£39.99
82mm	Circular Polarizing	£44.99
86mm	Circular Polarizing	£49.99

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm	Skylight	£6.99
55mm	Skylight	£7.99
58mm	Skylight	£8.99
62mm	Skylight	£9.99
67mm	Skylight	£10.99
72mm	Skylight	£12.99
77mm	Skylight	£15.99

More sizes in stock, from 30 to 105mm!

Neutral Density Filters

Used reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (4 stop).

52mm	ND4 / ND8	£10.99
55mm	ND4 / ND8	£12.99
58mm	ND4 / ND8	£14.99
62mm	ND4 / ND8	£16.99
67mm	ND4 / ND8	£19.99
72mm	ND4 / ND8	£24.99
77mm	ND4 / ND8	£29.99

More sizes in stock, from 37 to 82mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm	Close-Up Set	£25.99
55mm	Close-Up Set	£28.99
58mm	Close-Up Set	£32.99

More sizes in stock, from 45 to 77mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm	Starburst x4/6/8, each	£11.99
58mm	Starburst x4/6/8, each	£15.99
67mm	Starburst x4/6/8, each	£21.99
72mm	Starburst x4/6/8, each	£27.99

More sizes in stock, from 46 to 82mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm	2.0X or 0.5X converter	£35.99
55mm	2.0X or 0.5X converter	£37.99
58mm	2.0X or 0.5X converter	£39.99

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.

FaderND — Lord of the DARK

A new and innovative solution to carrying multiple Neutral Density filters - one ND filter with an adjustable range from 2 to 8 stop reduction!

LightCraftWorkshop FaderND Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new **Mk II** version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

FaderND MkII (2-8 stop)

52mm	FaderND MkII	£56.99
55mm	FaderND MkII	£59.99
58mm	FaderND MkII	£62.99
62mm	FaderND MkII	£69.99
67mm	FaderND MkII	£79.99
72mm	FaderND MkII	£89.99
77mm	FaderND MkII	£99.99

ND500MC (fixed 9 stop)

77mm	ND500MC	£64.99

Genuine LightCraftWorkshop filters - beware of immitations!

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

All just £4.99 each!

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MACRO PHOTOGRAPHY

Reversing Rings - £12.99

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

Canon: 52, 55, 58, 62, 67mm
Nikon: 52, 55, 58, 62, 67mm
Pentax K: 52, 55, 58, 62, 67mm
Olympus: 52, 55, 58, 62, 67mm
Sony: 52, 55, 58, 62, 67mm

Coupling Rings - £11.99

Used to attach two lenses together via their filter threads, achieving high magnifications

52-52mm, 52-55mm, 52-58mm
55-55mm, 55-58mm, 58-58mm

T2 Mounts - £12.99

Canon, Nikon, Sony, Oly, Pentax

Series 7 Rings, Rollei Rings and Hasselblad Rings also in stock.

Extension Tubes

Set of 3 tubes. They contain no optics, they simply move the lens further from the camera body, allowing closer focusing. Autofocus tubes available in Canon, Nikon and Sony fittings - manual tubes are also available in Pentax and Olympus fittings.

Manual Focus Tubes	£17.99
Autofocus Tubes	£129.99

Extension Bellows

Acting like an adjustable set of extension tubes, they allow fine control over focusing distance. Nikon, Canon and Pentax fit.

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Right Angle Viewfinders

Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.

1.0X-2.0X	£49.99
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BATTERIES & CHARGERS

Standard Rechargeables

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.

AAA	1000mAh Duracell	£6.99
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Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world!

AAA	Ultimate Lithium (4)	£6.99
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Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.

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Full range of coin cells in stock

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Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.

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Triple Axis	Sony Hotshoe	£9.99

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A digital spirit level that mounts onto the hot shoe in the usual manner, and uses LEDs to confirm when the camera is perfectly level.

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Cleaning VSwabs	(12)	£29.99
EZ Kit	(1ml Solution, 4 Swabs)	£14.99

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Spudz	10x10 inch	£6.99
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Camlink	5-in-1 Clean Kit	£3.99

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- 50 F2.8 EX DG macro £244.99
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- 70 F2.8 EX DG macro.....£349.99
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52mm	£16	£34	£37	£68
55mm	£17	£36	£40	£70
58mm	£19	£38	£47	£80
62mm	£24	£44	£62	£85
67mm	£30	£49	£67	£94
72mm	£39	£55	£69	£114
77mm	£47	£59	£79	£132
82mm	£66	£69	£110	£149
86mm	£85	-----	£149	£160
95mm	£85	-----	------	-----

HOYA 95mm Linear Polariser £99

HOYA	Pro1 D Protector	Infra Red	G,O,R,Y 81A/B/C
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24-85 F3.5/4.5 U £179
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28-90 F4/5.6 ..... £69
28-105 3.5/4.5 U £169
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35-70 F3.5/4.5 ..... £69
50 F2.5 mac M- box £189
55-200 F4.5/5.6 UII £69
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WLF early £49
A12 latest blk box £199
A12 late chr/blk £149
A16 black late £199
A24 chr/blk latest £149
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Polaroid Back 100 ..... £39
Winder CW £249
40 F4 CF ..... £POA
40 F4 Black T* £699
50 F4 CF FLE £599
50 F4 CF £599
50 F4 black T* £249
60 F4.5 CF £499
100 F3.5 CF £599
135 F5.6 CF + macro bellows £799
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M645 Super + 80 + RFH + AE prism £249
M645 1000S + 80 + PD prism £199
M645 1000S + 80 + WLF £169
645 Pro Body £199
645 Super Body £99
M645 1000S body £79
24 F4 M- Box £599
45 F2.8 N M- Box £279
50 F4 Shift M- Box £449
50 F4 Shift £399
55 F2.8 N £199
70 2.8 C leaf £99
80 F2.8 N £99
105-210 F4.5 ULD C £299
110 F2.8 N £129
150 F2.8 A £249
150 F3.5 N £129
150 F4 C £99
210 F4 N M- £169
210 F4 C £129
300 F5.6 N ULD-C Mint- & Box £349
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Teleplus/Viv 2x conv £69
FE401 AE Prism M- £199
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PD prism 1000S £99
Plain Prism £39
WLF 1000S etc £49
Polariod Back HP401 .. £39
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C330 S Body + WLF .. £199
C330 F Body + WLF .. £169
65 f3.5 late £169
105 F3.5 late £149
180 F4.5 ..... £169
Paramender £89
Poroflex £49
Plain Prism £99
Hood £20

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7 body £429
65 F4 box £579
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150/210 VF £149
Polarising filter £110
Panoramic kit £49

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37 F4.5 fisheye £449
90 F3.5 KL lovely £279
140 F2.5 macro £299
150 F4 mint box £199
180 F4.5 KL mint £299
180 F45.5 KL £249
180 F4.5 C £149
Ext tube 1 or 2 each £69
Ext tube 45 mint box ... £99
Teleplus 2x conv £69
Multi angle grip £59

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RZ Pro D + 110 + RFH M- £999
RZ67 Pro II inc 110 + RFH £699
RZ Pro + 90 + RFH ... £599
RZ Pro D body £799
RZ Pro II body £349
RZ Pro body £199
50 F4.5 ..... £249
250 F4.5 ..... £199
No 1 ext tube £99
AE prism early £149
FE701 prism AE £299
Polaroid back £49
120 backs £39
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Left hand grip £49

METZ
45CL4 nCad £99
45CL4 AA £69
CT4 . . £49 CT5 ..... £49

MINOLTA AF
Dynax 9 body £299
Dyn 7 B/O M- Box £199
Dynax 7 Body £149
Dynax 800Si body £99
Dynax 700Si body £99
Dyn 600Si QD body £79
Dynax 600Si body £69
Dynax 60 body £49
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Dynax 7000i + DB7 ..... £39
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Dynax 303Si Body £29
Sony 16-80 F3.5/4.5 ... £499
Sony 18-70 F3.5/5.6 ... £69
18-70 F3.5/5.6 ..... £69
Sony 18-250 F3.5/6.3 ... £299
Viv 19-35 F3.5/4.5 ..... £99
28 F2.8 ..... £99
28-80 ..... £39
28-85 F3.5/4.5 ..... £99
35-80 F4/5.6 ..... £29
50 F2.8 Macro 1:1 ..... £179
Sony 70-200 SSM £529
Sony 75-300 F4.5/5.6 ..... £99
75-300 F4.5/5.6 ..... £99
100-300 F4.5/5.6 ..... £149
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F301 body £49
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17-35 F2.8 AFS £699
17-55 F2.8 DX M- £849
18-55 F3.5/5.6 AFS £79
18-70 F3.5/4.5 ..... £169
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20-35 F2.8 AFD £299
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24-85 F2.8/4 AFD £379
28 F2.8 AFD £149
28-85 F3.5/4.5 AFD £99
28-300 F3.8/5.6 AFD ... £199
38 F1.4 AFS box £159
50 F1.4 AF G M- £249
50 F1.4 AFD box £199
50 F1.4 AF £169
55-200 F4/5.6 AFS DX ... £99
60 F2.8 AFD macro £279
70-200 F2.8 VR £1099
70-210 F4.5/5.6 SFD £89
70-300 F4/5.6 VR £339
70-300 F4/5.6 AFD £179
70-300 F4.5/5.6 G £79
80-200 F2.8 AFS £799
80-200 F2.8 AFD N £699
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18-50 F2.8 EX DC Mac .. £199
18-125 F3.8/5.6 OS £199
18-125 F3.8/5.6 ..... £139
18-200 F3.5/6.3 M- £139
24-70 F2.8 EX DG £299
28-70 F2.8 EX £199
28-70 F2.8 non EX £99
28-200 F3.8/5.6 ..... £49
28-300 F3.5/6.3 ..... £129
30 F1.4 EX DC box £299
30 F1.4 EX DC scruffy ... £199
50 F2.8 EX DG £179
50 F2.8 EX £149
50-500 F4.5/6.3 EX DG ... £599
50-500 F4.5/6.3 EX £549
55-200 F4/5.6 DC Mint ... £69
70-200 F2.8 EX £499
70-200 F2.8 EX DG £499
70-300 APO mac £119
80-400 F4.5/5.6 scruffy . £399
100-300 F4 EX DG £599
105 F2.8 EX DG £289
120-300 F2.8 EX DG .. £1399
120-400 F4.5/5.6 DG .. £529
135-400 F4.5/5.6 DG .. £349
135-400 F4.5/5.6 ..... £299
150-500 F5/6.3 DG OS ... £629
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TOK 28-105 F3.5/4.5 ..... £79
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MH-15 . £49 MH-30 ..... £79

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28 F3.5 Shift £479/599
28 F3.5 AI £99
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55 F2.8 AIS £149
80-200 F4 AIS £199
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85 F1.8 AI Dusty £99
100-300 F5.6 AIS £149
105 F2.8 AIS micro £299
135 F2.8 AI £89
135 F2.8 F Series £49
135 F3.5 AI £65
180 F2.8 AIS M- £349
200 F4 AIS mac £349
300 F2.8 AIS £999
300 F4.5 AI £149
400 F5.6 ED AIS £849
500 F4 P ..... £POA
500 F8 early £249
TC14A . £99 TC200 ..... £59
TC300 Converter £149
PB-6E ext bellows M- . £149
PK-11/12 or 13 each ... £49
AS-1/AS-4/AS-6 ea £17
SB-8E . £20 SB-15 ..... £49
SB-16 or SB-16A ea ... £79
SB-17 fit F3 ..... £69
MB-4 fit F3 ..... £49
MD-12 FM2n / FE2 ..... £49
DR-3 Angle Finder £69
DW-3 WLF fit F3 ..... £69
MF-19 Data Back F301 ... £39
MF-16 FM2N £49

OLYMPUS OM
OM4Ti black £349
OM1n chr body £129
OM-10 chr body £49
OM-40 black body £79
24 F2.8 ..... £139
35-105 F3.5/4.5 ..... £149
50 F1.8 ..... £29
50 F3.5 mac M- box .. £149
135 F3.5 ..... £39
135 F4.5 mac M- box .. £249
400 F6.3 ..... £449
Auto ext tube 14,25 ea .. £39
Manual ext tube 7, 14, or 25 ea £24
Auto Variable ext tube 65-116 ..... £99

PENTAX 35mm AF
Z1P body £149
MZ5 or MZ5N body £79
MZ50 body £39
16-50 F2.8 mint box .. £579
18-55 F3.5/5.6 ..... £49
28-70 F2.8 FA AL £499
43 1.9 box £399
50-200 F4/5.6 WR M- £99
50-200 F4/5.6 M- £79
55-300 F4/5.8 D AL £149
TOK 20-35 F2.8 ATX .. £199

SIGMA PKAF
17-35 F2.8 EX DG £169
30 F1.4 EX DC M- £299
50-150 F2.8 II DC £369
TAM 17-35 F2.8/4 ..... £119
TAM 17-50 F2.8 M- ... £249
TAM 18-200 XR DIII ... £139
TAM 70-300 F4/5.6 Di £99

PENTAX 35mm MF
LX + FA1 ..... £249
K1000 chr body £89
P30N body £69
MX chr body nice £89
MX chr body scruffy £49
28-50 F3.5/4.5 ..... £69
40-80 F2.8/4 ..... £69
50 F4 macro £129
135 F3.5 compact £49
Auto bellows inc copy attachment £169
Auto ext tube set £69

PENTAX 645AF
645NII body £649
645N body £399
FA 45 F2.8 ..... £369
FA 45-85 F4.5 ..... £449
FA 120 F4 mac box ... £349
FA 150 F2.8 ..... £299
FA 200 F4 box £299
FA 400 F5.6 ..... £599
1.4x or 2x con ea £199
Helicod ext tube £79
Ext tube set £99
120 Insert £79
500FTZ flash £129

PENTAX 645MF
645 Body + 75 F2.8 + 120 Insert £299
645 Body (No Insert) Scruffy £149
45 F2.8 ..... £249
45-85 F4.5 ..... £299
55 F2.8 ..... £169
75 F2.8 Leaf £149
75 F2.8 ..... £99
80-160 F4.5 ..... £299
120 F4 Macro £299
135 F4 Leaf £249
150 F3.5 ..... £169
200 F4 box £199
200 F4 ..... £149
300 F4 ED IF £399
Helicod Ext tube set ... £79
Reverse adapter set ... £39
1.4x or 2x Conv each . £199
120 Insert M- box £69

PENTAX 67
67II + AE + 90 F2.8 ... £999
67II + AE + 105 ..... £999
67 MU + metered prism + 105 F2.4 latest £699
67 MU body just serviced £299
55 F3.5 Early £199
55 F4 latest £299
55-100 F4.5 ..... £599
75 F4.5 latest box £249
75 F4.5 shift £449
100 F4 mac latest £449
105 F2.4 latest £239
105 F2.4 early £139
135 F4 mac latest £369
135 F4 mac early £149
150 F2.8 early £139
165 F2.8 ..... £149
165 F4 leaf £429
200 F4 latest £299
200 F4 early lovely £149
300 F4 early scruffy ... £169
300 F4 latest £379
Komura or Vivitar 2x converter each £39
Remote battery cord ... £39
Quick focus ring B £15
Wooden grip £99

SIGMA SA
SD-10 body £149
17-35 F2.8/4 EX £169
80-400 F4.5/5.6 DG OS M- £449

STUDIO LIGHTING
Pocket Wizard ..... see web

TAMRON ADAPTALL
90 F2.8 mac 1:1 172B ... £179
300 F2.8 SP £499
500 F8 SP £149

NEW STOCK SPECIALS

PENTAX
We are PRO Dealers

K7D body £697
K5+18-55 DA WR ... £1199
K5+18-135 DA WR £1699
Kx body £379
Kx + 18-55mm £389

TAMRON

10-24mm f3.5/4.5 SP Di II **£379**

17-50mm f2.8 SP XR Di II VC CAF/NAF **£379**

18-200mm f3.5/6.3 XR Di II NAF (no motor) **£139**

18-250mm f3.5/6.3 Di II NAF only **£269**

18-270mm f3.5/6.3 Di II VC LD CAF/NAF **£389**

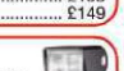
60mm f2 Di II Macro CAF NAF + Sony **£359**

28-200mm F3.8/5.6 XR Di Sony/NAF £129
28-300mm F3.5/6.3 XR Di VC NAF £399
90mm F2.8 Di Macro £339

KENKO

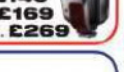
Converters/Extension Tubes
Pro 300 1.4x DG Converter £169
Pro 300 2x DG Converter £199
Ext Tube Set DG CAF/NAF £149

METZ



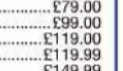
36AF4 Flashgun £79
45CL4 Flashgun NiCd £149
48AF1 Flashgun £169
58AF1 Flashgun shown £269

TAMRAC



Expedition 3 Rust £29.00
Expedition 4x £79.00
Expedition 5x £99.00
Expedition 6x £119.00
Expedition 7x £119.99
Expedition 8x £149.99
Expedition 9x (shown) £179.00

LOWEPRO



Fastpack AW Black only
100 Black ..... £37 250 Black ... £49
200 Black ..... £45 350 Black ... £59

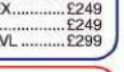
KATA

Bumblebee PL-220 ..... £259
Beetle PL-282 ..... £269
Fly-By PL-74 ..... £259
Fly-By PL-76 ..... £299
TLB-300 Lens Backpack £179
TLB-600 Lens Backpack £219

GITZO Clearance

G1257G	£249	GT2330	£199
G1258G	£249	GT2340L	£199
G1258LVL	£299	GT2931EX	£249
GT1931	£249	GT2941	£249
GT1940C	£249	GT2941LVL	£299

MANFROTTO



222 Joystick Grip Ball Head £79

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Bronica ETRS/Si
ETRSi Complete + Prism ..... E++ £379
ETRSi Complete ..... E++ / Mint- £299-£349
ETRSi Body Only ..... E++ £119
ETRS Complete + AEIII Prism ..... Exc £239
ETRS Complete ..... E++ £199
40mm F4 E ..... E++ £179
40mm F4 PE ..... E++ £249
45-90mm F4-5.6 PE ..... E++ £499-£549
75mm F2.8 PE ..... Unused £149
100mm F4 E Macro ..... Unused / E++ £199
135mm F4 PE ..... E++ £299
150mm F3.5 E ..... Unused / E++ £59-£179
150mm F3.5 MC ..... As Seen £49
150mm F3.5 PE ..... Unused / E++ £149-£199
200mm F4.5 E ..... Unused / Mint- £179-£325
200mm F4.5 PE ..... Unused £279
200mm F5.6 E ..... E++ £179
250mm F5.6 E ..... As Seen / E++ £129-£249
250mm F5.6 PE ..... E++ £249
500mm F8 EII ..... E++ £499
2x Converter E ..... E++ £95
E28 Extension Tube ..... E++ £59
Extension Tube E14 ..... Unused / E++ £59-£89
Extension Tube E28 ..... E++ £79
120 E Mag ..... E++ / Mint £39-£49
120 Ei Mag ..... Unused / E+ £39-£79
120 Ei Mag - Silver ..... E++ £59
220 E Insert ..... Unused / Mint £9-£19
220 E Mag ..... Unused £49
Polaroid Mag E ..... E+ / E++ £35-£75
Polaroid Mag EI ..... Unused / E++ £35-£59
AEII Meter Prism ..... Unused / E++ £89-£149
AEIII Meter Prism ..... E++ £159
Prism Finder E ..... Unused / Mint- £49-£89
M Bracket ..... E++ £35
Right Angle Finder ..... E++ £59
Rotary Finder E ..... Unused £125
Motordrive E ..... Unused £89
Motorwinder EI ..... As Seen £49
Pro Shade E - Green ..... Mint- £99
Rotating Tripod Adapter ..... E++ £59
SCA386 Flash Adapter ..... E+ / E++ £29-£59
Speed Grip E ..... Unused / E++ £39-£59
Tripod Adapter E ..... Unused £25

WANTED
BRONICA ETRS/SI, BRONICA SQA
COMMISSION / PART-EXCHANGE / CASH

Bronica SQA/Ai
SQAi Complete ..... Mint- £499
SQA Complete + AE Prism ..... E+ £399
SQB Body Only ..... E++ £125
SQB Complete ..... E++ £259
50mm F3.5 PS ..... E+ / E++ £179-£249
50mm F3.5 S ..... E+ / E++ £169-£249
65mm F4 PS ..... Unused / E++ £119-£299
80mm F2.8 PS ..... Unused / Mint £125-£149
80mm F2.8 S ..... Unused £99
110mm F4 PS Macro ..... E++ £249
135mm F4 PS Macro ..... Unused £329
150mm F3.5 S ..... As Seen / E++ £59-£165
150mm F4 PS ..... As Seen / E++ £99-£199
200mm F4.5 PS ..... Exc / Mint- £149-£249
250mm F5.6 PS ..... E++ £249
Autobellows S ..... Unused / E++ £219-£299
45DS Prism Finder ..... E+ / E++ £99-£125
AE Prism Finder S ..... E+ / Mint- £119-£149
AE Prism Finder Sqi ..... E++ £199
ME Prism Finder S ..... E+ / Mint £89-£119
Motordrive Sqi ..... E+ £119
Prism Finder S ..... Unused / E+ £59-£89
Pro Shade S ..... Unused £59
SCA386 Flash Adapter ..... E++ £35
SQA 120J Mag ..... E++ £95
SQA 135N Mag ..... E++ £49
SQA 220 Mag ..... Unused / E++ £19-£59
SQA 220J Mag ..... Unused / E+ £49-£75
SQAi 220 Mag ..... Exc / E+ £29-£79
Tripod Mount S ..... E++ £30

Canon EOS Auto Focus
EOS 1V + E2 Booster ..... E++ £399
EOS 1V Body Only ..... E++ £449
EOS 3 Body Only ..... As Seen / E++ £99-£159
EOS 1N + BP-E1 Grip ..... E++ £259
EOS 1N + E1 Booster ..... E+ £219
EOS 1 + E1 Booster ..... As Seen £139
EOS 1 Body Only ..... E++ £129-£179
EOS 30E Body Only ..... As Seen £39
EOS 30 Body Only ..... E+ / E++ £79-£99
EOS 50E + 28-80mm USM ..... E++ £79
EOS 50E + BP50 Grip ..... E++ £69
EOS 50E Body Only ..... E+ / E++ £49-£59
EOS 100 Body Only ..... Exc / E++ £15-£29
EOS 1000 Body Only ..... E+ / E++ £19-£35
EOS 1000F Body Only ..... As Seen £19
EOS 1000FN + 28-80mm USM ..... E+ £59
EOS 1000FN Body Only ..... E++ £20
EOS 300 Body Only ..... E+ / E++ £19-£29
EOS 300 Date Body Only ..... E++ £25
EOS 3000 Body Only ..... E+ / E++ £19-£25
EOS 300V Body Only ..... E++ £39
EOS 500 Body Only ..... E+ / E++ £19-£29
EOS 500 Date Body Only ..... E++ £29
EOS 5000 + 38-76mm ..... Ex Demo / E+ £25-£39
EOS 500N Body Only ..... E+ / E++ £20-£25
EOS 600 + 35-105mm ..... E++ £49
EOS 600 + Datablack ..... E+ £29-£45
EOS 600 Body Only ..... As Seen / E++ £15-£39
EOS 650 Body Only ..... As Seen / E+ £15-£29
EOS 700 Body Only ..... E++ £29
EOS 750 + 35-70mm ..... E++ £39
EOS 750 Body Only ..... As Seen £25
EOS 850 + 35-70mm ..... E+ / E++ £39-£59
EOS 850 Body Only ..... E++ £25-£35
EOS A2 Body Only ..... E++ £59
EOS A2E (5) Body Only ..... E++ £49
EOS RT Body Only ..... As Seen £49

14mm F2.8 L USM MkII ..... Mint- £1,499
17-85mm F3.5-5.6 IS USM ..... E+ £229
18-55mm F3.5-5.6 EFS ..... E++ £49-£59
24-105mm F4 L IS USM ..... E++ £699
24mm F3.5 L TS-E ..... E++ £799
28-135mm F4-5.6 IS USM ..... E++ £249
28-80mm F3.5-5.6 USM ..... E++ £59
28-80mm F3.5-5.6 USM II ..... E++ £49
28-90mm F4-5.6 EF ..... E++ £59
35-135mm F4-5.6 USM ..... E++ £119
50mm F1.4 USM ..... E+ / E++ £219-£229
50mm F1.8 EF Mk I ..... E++ £149
50mm F2.5 EF Macro ..... E++ £189
55-250mm F4-5.6 IS USM ..... Mint- £149
70-210mm F3.5-4.5 USM ..... E++ £119
70-300mm F4.5-5.6 DO IS USM ..... E++ £699
75-300mm F4-5.6 IS USM ..... E++ £259
75-300mm F4-5.6 USM ..... E++ £129
75-300mm F4-5.6 USM II ..... E++ £119
80-200mm F4.5-5.6 EF ..... E++ £59
90-300mm F4.5-5.6 USM ..... E++ £119
135mm F2 L USM ..... Mint- £799
200mm F2.8 L USM II ..... E++ £499
200mm F2.8 L USM MkII ..... Mint- £499
Centon 500mm FB Reflex ..... E++ £59
Cosina 19-35mm F3.5-4.5 ..... E++ £59
Sigma 10-20mm F4-5.6 EX DC HSM ..... Mint- £319
8mm F4 EX Fisheye ..... E++ £449
18-125mm F3.8-5.6 DC ..... Mint- £199
18-35mm F3.5-4.5 AF ..... As Seen / E++ £59-£79
18-50mm F2.8 EX DC ..... E+ / Mint- £159-£229
18-50mm F2.8 EX DC Macro ..... E++ £249
20mm F1.8 EX DG RF ..... Mint- £349
24-70mm F2.8 EX DG ..... E++ £279
24-70mm F3.5-5.6 UC ..... E++ £59
24mm F2.8 II ..... E++ £85
28-70mm F2.8 EX DG ..... E++ £179
50-500mm F4-6.3 Apo DG ..... E++ £649
55-200mm F4-5.6 DC ..... E++ £59
70-210mm F2.8 Apo ..... E+ / E++ £299
70-300mm F4-5.6 Apo Macro ..... E++ £99
70-300mm F4-5.6 DS OS ..... Mint £219
105mm F2.8 EX DG Macro ..... E++ £259-£279
135-400mm F4.5-5.6 Apo ..... E++ £299

WANTED
CANON AUTO FOCUS LENSES
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170-500mm F5-6.3 Apo ..... E++ £349
300mm F4 Apo ..... E++ / Mint- £259-£299
Tamron 28-200mm F3.8-5.6 LD ..... Exc £39
28-300mm F3.5-6.3 XR Di VC ..... E++ £249
70-300mm F4-5.6 DI ..... Mint- £79
90mm F2.8 SP Di Macro ..... Mint- £269
Tokina 16-50mm F2.8 ATX Pro DX ..... Mint- £549
Voigtlander 19-35mm F3.5-4.5 ..... E++ £89
160E Speedlite ..... E+ / E++ £10-£15
200E Speedlite ..... E+ / Mint- £9-£15
300EZ Speedlite ..... E+ / E++ £19-£39
380EX Speedlite ..... E++ £79
420EX Speedlite ..... E+ £119
480G Speedlite ..... E+ £129
540EZ Speedlite ..... E++ £79
580EX MkII Speedlite ..... Mint- £299
580EX Speedlite ..... E+ / E++ £229-£279
BP50 Grip ..... E++ £25
E1 Booster ..... As Seen / E++ £49-£79
Extension Cord 1000 T3 ..... E++ £15
LC3 Wireless Set ..... Mint- £99
ML2 Ringflash ..... E++ £149
ML3 Macrolite ..... E++ £99-£139
Off Camera Shoe Cord ..... E++ £15-£20
RS60N3 Release ..... E++ £15
RS60T3 Release ..... Mint £15
STE2 Transmitter ..... Mint- £99

TC-80N3 Timer Release ..... E+ £69
Tripod Mount Ring B (B) ..... E++ £49
VG10 Vertical Grip (EOS 5) ..... E+ / E++ £15-£35
FG30D Flash ..... E++ £19
EOS Reverse Adapter ..... E++ £149
Pentax 645-EOS Adapter ..... E++ £39

Canon Manual FD
T90 + 50mm F1.8 FD ..... E++ £79
T90 Body Only ..... As Seen / E+ £69-£89
F1NAE Black + 50mm F1.8 ..... E++ £399
F1NAE Black Body Only ..... Exc / E+ £199-£299
F1N Black Body Only ..... E++ £299
F1 Black Body Only ..... E++ £149-£169
A1 Black + 50mm F1.8 ..... Exc / E+ £75-£89
A1 Black Body Only ..... Exc / E+ £59-£79
AE1 Black Body Only ..... E++ £65
AE1 Chrome + 50mm F1.8 ..... E++ £69
AE1 Chrome Body Only ..... E++ £59
AV1 Black Body Only ..... E++ £49
AV1 Chrome Body Only ..... E++ £29-£49
EF Black + 50mm F1.8 ..... E++ £109
EF Black Body Only ..... E++ £79
EX Auto + 50mm F1.8 ..... As Seen £59
FTB QL Chrome + 50mm F1.8 ..... E++ £69
24-35mm F3.5 FD L ..... E++ £399
24mm F2.8 FD ..... Exc £69
28-55mm F3.5-4.5 FD ..... E++ £49
28mm F2.8 B/lock ..... E++ £35-£35
28mm F2.8 FD ..... As Seen / Mint- £20-£39
35-105mm F3.5 FD ..... E++ £79
35-70mm F3.5-4.5 FD ..... E+ / E++ £29-£35
35-70mm F4 FD ..... E++ £25-£30
35mm F2.8 FD ..... E+ / E++ £45-£49
35mm F3.5 B/lock ..... E++ £19-£29
50mm F1.4 FD ..... E++ £49
50mm F1.8 FD ..... E++ £15
50mm F3.5 B/lock + FD25 Tube ..... E++ £99
50mm F3.5 FD Macro + Tube ..... As Seen / E++ £49-£99
70-210mm F4 FD ..... As Seen / Mint- £29-£79
75-200mm F4.5 FD ..... Exc / E++ £29-£59
80-200mm F4 B/lock ..... E+ £39-£69
80-200mm F4 FD ..... E++ £89
85mm F1.8 B/lock ..... E++ £89
85mm F1.8 FD ..... E+ / E++ £39-£59
100-200mm F5.6 B/lock ..... E+ / E++ £35-£45
100-200mm F5.6 FD ..... E+ / E++ £29-£39
100-300mm F5.6 FD ..... E++ £79
100mm F2.8 B/lock ..... E+ / E++ £69-£75
100mm F2.8 FD ..... E++ £75
100mm F4 B/lock Macro ..... E++ £199
100mm F4 FD Macro ..... E+ £99-£169
100mm F4 FD Macro + Tube ..... E+ / E++ £119-£179
125mm F3.5 EX ..... E++ £29
135mm F2.8 FD ..... E++ £15
135mm F3.5 FD ..... E+ / E++ £19-£35
200mm F2.8 FD ..... E+ / E++ £99-£149
200mm F4 FD ..... As Seen / E++ £20-£45
300mm F2.8 FD L ..... Exc £850
300mm F4 FD ..... E++ £179
300mm F5.6 B/lock ..... E++ £65
300mm F5.6 FD ..... E+ £59-£79
400mm F5.6 B/lock ..... E++ £299
500mm F8 FD Reflex ..... E+ £139
U.S.Marine 400mm F4.5 B/lock ..... E++ £399
1.4x Extender A ..... E+ £59
2x A Extender ..... E++ £49
2x B Extender ..... E+ / E++ £35-£59
Extension Tube FD50U ..... Mint- £20
Extension Tube Set M ..... E++ £25
Autobellows + Copier ..... E++ £99
Bellows M ..... Mint- £35
155A Speedlite ..... E++ £9
166A Speedlite ..... E++ £15
177A Speedlite ..... E+ / E++ £9-£15
188A Speedlite ..... E++ £9-£15
199A Speedlite ..... E++ £25-£29
244T Speedlite ..... E+ / E++ £15-£19
296T Speedlite ..... E++ £35
300TL Speedlite ..... E+ / E++ £25-£59
533G Speedlite ..... E++ £108
ML2 Macrolite ..... E++ £69
ML3 Macrolite ..... E+ / E++ £75-£129
AE Powerwinder FN ..... E+ £79
Angle Finder A2 ..... E++ £49
Angle Finder B ..... E++ / Mint £45-£79
Eye Level Finder F ..... Exc £29
Eye Level Finder FN ..... E++ £49
Servo EE Finder ..... E++ £75
Speed Finder F ..... As Seen £65
Winder A ..... E+ / E++ £9-£29

Compacts
CANON Dial ..... As Seen £89
IXUS Gold Limited Edition ..... Mint £149
Sureshot Z90W ..... Mint- £79
Z135 compact ..... E++ £49
CONTAX T2 Titanium ..... E++ £249
T3 Semi Hard Case ..... Unused £35
Tix Titanium ..... Unused / E++ £145-£199
TVS Titanium ..... E++ £149
TVSIII Black ..... E++ £349
TVSIII Semi Hard Case ..... Ex Demo £29
YASHICA AW Mini ..... E++ £29
EZ Zoom ..... Unused £19
T Zoom ..... Mint- £89
T4 compact ..... E++ £89
Zoomate 140 ..... Unused / E+ £35
Zoomate 165SE ..... Unused £39
LEICA Mini ..... E++ £99
Minilux Databack ..... E+ £49
Minilux DB Edition ..... Ex Demo £269
Minilux Ever Ready Case ..... Unused £35
Minilux Zoom ..... Ex Demo / E+ £249
Minilux Zoom DB ..... Ex Demo £249
Minilux Zoom Highlight Set ..... Exc / E++ £179-£199
MINOX 35GL ..... E+ / E++ £49-£125
35GL + Flash ..... E++ £145
35ML Compact ..... E+ £59
GTS Silver ..... E++ £179
TW20 ..... Unused £49
TW20 QD ..... Unused £49
B Chrome ..... E++ £75
Binocular Attachment ..... New £45
C Black ..... E++ £145
C Chrome ..... E++ £145
EC Leather Case ..... New £9
Flash Adapter ..... New £9
Hot Flash Shoe ..... New £25
IIIF Classic - Black ..... Unused £149
LX - Black ..... E++ £350
LX/TLX Leather Case ..... New £25
Right Angle Finder ..... New £20
TLX Titanium ..... New £449
Tripod Camera Clamp ..... New £19
NIKON 35Ti Silver ..... Mint- £399
AD3 ..... Unused £69
Lite Touch Zoom 70W ..... Unused £45
RD ..... Unused £49
RD2 ..... Unused £49
RF ..... Unused £49
TW20 ..... Unused £45-£49
W35 ..... Unused £49
Zoom 300 ..... E++ £29
Zoom 310 AF QD ..... Unused £59
Zoom 600 ..... Unused £59
OLYMPUS AF1 Mini ..... Unused £39
AF1 Super Quartz Date ..... Unused £39
AF-10 Mini ..... Unused £39
AF-10 Mini ..... Unused £39
AF10 Super ..... Unused £29
AF-210 ..... Unused £25
AF-230 ..... Unused £29
AM100 QD ..... Unused £29
AM100 Quartz Date ..... Unused £25
AZ300 Superzoom ..... Unused £39
Databack 100 ..... Unused £9
IS100 ..... Unused £59
IS1000 + 1.5x Converter ..... E+ £75
IS200 ..... Unused £59
IS300 ..... E++ £59
IS3000 ..... Unused £99

LT1 Limited Edition ..... Ex Demo £129
Lt1 Quartz Date - Black ..... Unused £129
Mju 1 ..... E+ £49
Mju II Zoom 80 ..... E++ £69
Mju Panorama ..... Unused £69
Mju1 Limited Platinum ..... Unused £89
Shoot & Go ..... Unused £9-£15
SuperZoom 105 ..... Unused £69
Superzoom 110 Outfit ..... Unused £79
Superzoom AZ330 ..... Unused £49
Trip AF Mini ..... Unused £25
Trip AF S2 ..... Unused £15
Trip Junior ..... Unused £9
Trip MD ..... Unused £49
Trip Panorama ..... Unused £19
XA2 + A11 Flash ..... E++ £35
XA2 + A16 Flash ..... E++ £39
XA3 + A11 Flash ..... E++ £75
XA3 Compact ..... E++ £49
Pentax 18mm F2.8 (110) ..... E++ £25
24mm F2.8 (110) ..... E++ £15
AF130P Flash ..... E++ £15
AF130P Flash (110) ..... E++ £20
Espio 115M ..... E++ £39
Espio 170SL ..... E++ £49
RICOH GR1 Date ..... E+ £179
GR10 Compact ..... Exc £89
GW1 Wide Converter ..... E++ £89

WANTED
RICOH GR/1/V/S Compacts
COMMISSION / PART-EXCHANGE / CASH

ROLLEI 35 Classic - Gold ..... New £1,999
35 Classic - Platinum ..... Unused £950
35 Classic - Titanium ..... Mint- £650
35S Black ..... E++ £179
35S Gold ..... Unused / Mint- £899-£999
A110 Camera ..... As Seen £49
B35 Chrome ..... E+ £49-£69
Giro 70WA ..... E++ £45
Giro 90 ..... Unused £69
Prego ..... E++ £39
Prego Zoom AF ..... Unused £49
QZ35W + Flash ..... Unused £399
Zoom X70 Date ..... Unused £59

Contax 645 Auto Focus
35mm F3.5 Distagon ..... E++ £1,299
45mm F2.8 Distagon ..... E++ / New £699-£1,099
55mm F3.5 Distagon ..... E+ / E++ £849-£899
120mm F4 Apo Macro ..... Unused £1,399
140mm F2.8 Sonnar ..... Unused / New £699-£1,099
210mm F4 Sonnar ..... Unused / Mint- £849-£999
120/220 Film Insert ..... Unused £89
220 Vacuum Insert ..... Unused £149
Magazine + Insert ..... E++ / New £149-£249
MFB-2 Poleroid Mag ..... E+ £79-£99
82mm Yellow Y48 ..... Mint- £35
95mm Circular Polariser ..... Unused £99
95mm Skylight filter ..... Unused £59
95mm UV filter ..... Ex Demo £59
AE Prism Finder ..... E++ £199
Cable Switch LA50 ..... Unused £29
GB101 Hood ..... Unused £89
GB73 Hood ..... Unused £49
GB74 Hood ..... Unused / E+ £45-£59
LA50 Cable Switch ..... E++ £39
MSB1 Flash Bracket ..... E++ / Mint- £179-£199
TLA280 Flash ..... E++ / Mint- £109-£119
TLA30 Flash ..... As Seen / Mint- £29-£59
TLA360 Flash ..... E++ / Mint- £199-£229

Contax G Series Rangefinder
G2 Ultimate Kit ..... Mint- £1,999
G2 + 45mm F2 ..... E++ £499

WANTED
CONTAX G BODIES / Kits
COMMISSION / PART-EXCHANGE / CASH

16mm F8 + Finder G ..... E+ £999
21mm F2.8 Biogon + Finder ..... Mint- £449
28mm F2.8 G ..... E++ £209-£239
35-70mm F3.5-5.6 Vario Sonnar ..... E++ £399
90mm F2.8 G ..... E+ / New £99-£239
46mm 82A ..... Mint £20
46mm B2 (82A) ..... E++ £12
46mm B2 (82A) filter ..... New £37
46mm Blue B2 ..... E++ £12
46mm Protection ..... E++ £15
46mm Skylight 1A Filter ..... E++ £15
55mm L39 UV Filter ..... Mint- / New £15-£45
G1 Film Door ..... E++ £15
GC110 Body Case (G1) ..... New £25
GC-111 Front Cover (G1) ..... New £49
GC-112 Long nose Front Cover (G1) ..... New £59
GG1 Hood ..... E++ £25
GG2 Hood ..... E++ £20
GG3 Hood ..... E++ / New £15-£30
TLA140 Flash ..... E+ / Mint- £39-£59
TLA200 Flash ..... E+ / Mint- £79-£119
Yashica 46mm Blue 80B filter ..... New £9
46mm Blue 82A filter ..... New £9
46mm G0 Green filter ..... New £9
46mm ND2 filter ..... New £9
46mm O2 Orange filter ..... New £9
46mm Orange 85 filter ..... New £9
46mm R1 Red filter ..... New £9
46mm Warm 81B filter ..... New £9
46mm Y2 Yellow filter ..... New £9

Contax SLR
N1 + 24-85mm ..... Unused / E++ £499-£750
NX + 28-80mm ..... Unused / New £349-£499
AX Body Only ..... Exc / E++ £299-£499
RX Body Only ..... As Seen / E++ £179-£299
Aria Body Only ..... E+ / E++ £219-£249
S2 Body Only ..... E++ £549
RTS2 Body Only ..... As Seen / Ex £169-£199
RTS Body Only ..... E++ £125
RTS + Winder ..... E++ £195
167MT Body Only ..... E+ / E++ £89-£139
139 Quartz Body Only ..... E++ £59
139 Body Only ..... E++ £59
137MA Body Only ..... E++ £89-£99
137MD + Grip Body Only ..... E++ £89
15mm F3.5 AE ..... E++ £1,099

17-35mm F2.8 AF ..... Unused £999
18mm F4 MM ..... E+ / E++ £549-£599
21mm F2.8 MM ..... Mint- £1,699
25mm F2.8 AE ..... E+ £349
25mm F2.8 MM ..... Mint- £449
28-70mm F3.5-4.5 MM ..... E+ / Mint- £219-£379
28-80mm F3.5-4.5 AF ..... Unused £399
28mm F2 AE ..... E++ £599
28mm F2 MM ..... E++ £799
28mm F2.8 MM ..... E++ £249
35-135mm F3.3-4.5 MM ..... E++ / New £649-£949
50mm F1.4 MM ..... E++ £249
60mm F2.8 AE Macro ..... E+ / New £499-£749
70-300mm F4-5.6 AF ..... Unused / Mint- £549-£799
80-200mm F4 MM ..... E+ / New £279-£599
85mm F2.8 AE ..... E++ £225
85mm F2.8 MM ..... Mint- £299
100mm F2.8 AE Macro ..... E++ £649
100mm F2.8 AF Macro ..... New £999
135mm F2 (60 Year Edition) ..... Unused £2,499
135mm F2.8 AE ..... E+ £169
135mm F2.8 MM ..... E++ £199
180mm F2.8 AE ..... E+ / E++ £349-£449
180mm F2.8 MM ..... E+ / New £329-£649
200mm F2 MM ..... Mint- £3,249
200mm F3.5 AE ..... As Seen / E++ £199-£225
300mm F4 MM ..... E+ / New £450-£750
500mm F8 Mirotar ..... New £649
Mutar 1 Converter ..... Mint- £199
Mutar II ..... E++ £199
Mutar III converter ..... E++ / New £179-£249
Mutar III converter ..... E++ / New £179-£199
Yashica 100mm Medical Set ..... Unused £299
135mm F2.8 MC ..... E++ £59
35-70mm F3.3-4.5 AF ..... Mint- £45
55mm F4 ML Macro ..... E++ £99
55mm A2 (81B) ..... E++ £12
55mm Blue B1 ..... Mint- £12
55mm Blue B10 ..... E++ £15
55mm Polariser ..... New £40
55mm Softar III ..... New £100
67mm Circular Polariser ..... New £80
67mm Green ..... E++ £20
67mm Green G0 ..... New £35
67mm Polariser ..... E+ / E++ £25-£30
67mm Red R1 ..... New £35
67mm Red R60 ..... E++ £19
67mm Skylight 1A ..... E++ £25
67mm Yellow ..... E++ £20
72-86 Ring ..... New £25
77-86 Ring ..... New £70
82-86 Ring ..... New £25
86mm L39 UV ..... E++ £49
86mm Skylight 1A ..... New £95
Auto Extension Tube N 13mm ..... New £149
C1 Flex Case (RTS3) ..... New £49
C2 Flex Case (ST) ..... New £49
Cable Switch L100 ..... E++ £12
Cable Switch L1000 ..... E++ / New £15-£30
Cable Switch L30 ..... E++ / Mint- £15
Cable Switch L300 ..... E++ £15
Cable Switch LA50 ..... E++ £29
Cable Switch S ..... E++ £15
Cable Switch S 30cm ..... E++ £15
Cable Switch S30 ..... E++ £9-£15
Cable Switch S30cm ..... Mint- £15
Focus Screen FV1 ..... New £25
Focus Screen FV4 ..... New £25
Focus Screen FV5 ..... New £25
Focus Screen FW5 (ST/RX) ..... Mint £15
G15 Rubber Lens Hood ..... New £20
GB75 Hood ..... Unused £35
Infra Red Control set ..... E++ £65
NAM1 Lens Mount Adapter ..... Ex Demo £145
P10 Power Pack ..... New £199
P3 Power Pack ..... E++ £40
P6 Power Pack ..... New £49

DIGITAL CAMERAS
CANON EOS 1DS MkII Body Only ... E+ £1,099-£1,299
EOS 1DS Body Only ..... E+ £499
EOS 1D MkII Body Only ..... E++ £849
EOS 1D MkIII Body Only ..... E++ £1,499

WANTED
CANON DIGITAL 5D/50D/40D/30D/500D
COMMISSION / PART-EXCHANGE / CASH

EOS 40D Body Only ..... E+ £399
EOS 30D + BG-E2 Grip ..... E+ £349
EOS 30D Body Only ..... E+ / E++ £299
EOS 20D Body Only ..... E+ £219-£225
EOS 10D + BG-ED3 Grip ..... E+ / E++ £159-£199
EOS 10D Body Only ..... E++ £159
EOS 7D Body Only ..... Mint- £999-£1,049
EOS 450D Body Only ..... E+ / Mint- £329-£359
Rebel XTi Body Only ..... E++ £219
EOS 400D Body Only ..... E+ / E++ £199-£249
EOS 350D Body Only ..... E++ £179
EOS 300D + 18-55mm ..... E++ £159
Zigview S2B + Accs ..... E++ £179
BG-E2 Grip (20D) ..... E+ £59
BG-E2N Grip (40D/50D) ..... E++ / Mint- £79-£89
BG-E4 Grip (5D) ..... E+ £69
BG-E5 Grip (450D) ..... E++ £64
BG-ED3 Grip (10D) ..... E++ / Mint- £59-£79
CA-PS400 Charger ..... E++ £49
CR-560 Car Charger (BP511) ..... E++ £39
EP-EX15 Eyepiece ..... Mint- £10-£15
EP-EX15II Eyepiece ..... Mint- £15
FUJI S3 Pro Body Only ..... E+ £249
S2 Pro Body Only ..... E++ £199
Finepix S5000 ..... E++ £59
S602 Zoom ..... E+ £39
LEICA M8 Black Body Only ..... E+ £1,750
M8.2 White Special Edition Body Only ..... Ex Demo £4,500
Dlux 4 - Black ..... Mint- £399
Digilux 3 + 14-50mm F2.8-3.5 ..... E++ £1,099
Dlux 3 + Leather Case ..... E++ £299

MAMIYA ZD + 80mm F2.8 AF ..... E++ £2,699
MINOX Belt Cam ..... New £100
DSC Sigital Spy Cam ..... Ex Demo £249
Leica M3 DCC V Case ..... Ex Demo £15
Leica M3 Digital Classic ..... Ex Demo £149
Leica M3 Digital Gold ..... Ex Demo £249
Pen Cam ..... New £100
Sunglass Cam ..... New £100
NIKON D2X Body Only ..... E+ / E++ £799-£849
D1X Body Only ..... E+ / E++ £349-£399
D1H Body Only ..... As Seen £199
D1 Body Only ..... E+ / E++ £199-£249
D300 Body Only ..... E+ / Mint- £849-£899
D200 Body Only ..... E++ £429-£449
D100 + MB-D100 Grip ..... E+ / E++ £239-£249
D80 + Ansmann Grip ..... E++ £399
D80 Body Only ..... E++ £349
D70S Body Only ..... E++ £199-£219
D60 Body Only ..... E++ / Mint- £249-£259
Coolpix 990 ..... As Seen £79
Coolpix P50 ..... Mint- £89
MB-D10 Grip (D300/D700) ..... Mint- £179
MB-D100 Grip (D100) ..... As Seen / E+ £29-£49
MB-E5000 Grip ..... Mint- £29
MC36 Release ..... Mint- £79
MC-DC1 Remote ..... E+ £15
MH16 Charger ..... E+ £39
MH17 Quick Charger ..... Mint- £79
MH56 Battery Charger ..... E++ £20
MS-D100 AA Battery Holder ..... Mint- £9
Remote Control MC-DC1 ..... E++ £15
WT-2 Wireless Transmitter ..... E++ £199
Flash Cord (SC28A) ..... New £35
OLYMPUS E3 Body Only ..... E+ / E++ £629-£649
E1 +HLD2 Grip Body Only ..... E++ £299
E1 Body Only ..... E+ £199
E420 + 14-42mm ..... Mint- £229
E510 + 14-42mm ..... Mint- £249
EP-1 White Body Only ..... Unused £349
EPL1 Ever Ready Case ..... Mint- £59
C5060 Wide Zoom ..... E+ £129
FL50 Flash ..... E+ / E++ £159-£189
HLD-5 Grip ..... Mint £49
RM-CB1 Release ..... Mint- £39
SRF-11 Ringflash Set ..... Mint £449
FS-FP1 Flash Bracket ..... E++ £199
E System Rucksack ..... Unused £59
Metz 36ZF-4 Digital Flash ..... E++ £39
TCON-14B Tele Converter (E10/20) ..... E++ £99
TCON300s Converter (E10/20) ..... Mint- £149
WCON 08B Wide Converter (E10/20) ..... Mint- £59
Timer/Realease ..... E++ £35
WA-1 Right Angle Finder ..... E++ £119-£139
Panasonic G1 Body Only ..... Mint- £229
L10 + 14-50mm ..... E++ £329
DMC-L1 + 14-50mm ..... E++ £599
DMC LX3 ..... E++ £249
DL150 Battery ..... E++ £15
PENTAX iST DL2 Body Only ..... E++ £129
K100D Body Only ..... E++ £199

KM + 18-55mm ..... Mint £259
RICOH CX1 Silver ..... Mint £219
CX3 - Black ..... Mint £169-£179
GR Digital ..... E++ £139
GR Digital + GV1 Finder ..... E+ £189
GR Digital Creative Set ..... Mint- £349
GR Digital II + Tele + Wide Converter ..... E++ £399
GX200 + Finder ..... New £399
24-72mm F2.5-4.4 VC Unit (GXR) ..... Mint- £269
GXR + 24-72mm ..... Mint- £479
HA3 Hood + Adapter ..... Mint £35
VF2 Viewfinder ..... Mint- £149
SIGMA SD10 + 18-50mm ..... E+ £179
MINOLTA 7D Body Only ..... E++ £249
Dimage A200 ..... E++ £139
SONY A350 Body Only ..... E++ £279
A450 + 18-55mm ..... Mint £349
A550 + 18-55mm ..... Mint £399
DSC-R1 ..... E++ £299
HVL-F36M Flash ..... E++ £99
RM-S1AM Release ..... E++ £25

Digital Lenses 4/3rds
7-14mm F4 ED Zuiko ..... Mint- £949
14-42mm F3.5-5.6 Zuiko ..... Unused / E++ £59-£149
14-54mm F2.8-3.5 MkII Zuiko ..... Mint- £379
14-54mm F2.8-3.5 Zuiko ..... E++ £299
25mm F2.8 Zuiko ..... Mint- £149-£169
40-150mm F3.5-5.6 Zuiko Digital ... E+/E++ £89-£109
50mm F2 Macro Zuiko ..... Mint- £399
JJR OM to 4/3rds Mount Adapter ..... E++ £20

Digital Lenses Micro 4/3rds
7-14mm F4 G Vario ..... Mint- £849
14-140mm F4-5.8 OIS HD ..... Mint- £549

Leica Digital UV/IR Filters
E46 UV/IR - Black ..... E++ / Mint £39-£49
E49 UV/IR - Black ..... E++ / Mint £49
E60 UV/IR - Black ..... E++ / Mint £49-£59
E67 UV/IR - Black ..... Mint- £55-£59
67mm UV/IR + Adapter ..... E++ £129
Series 8 UV/IR - Black ..... Mint £99
UV/IR filter for 18/3.8 ..... Mint £79

Flash / Lighting
LIGHTING
Arrilite 800W Three Head Kit ..... Unused £599

Leica Hasselblad Canon Nikon Olympus Sigma Tamron Fujifilm Manfrotto Tokina Mamiya Billingham Rollei Voigtländer Zeiss Tamrac RICOH Lowepro Panasonic Epson Metz Swarovski Sto-Fen

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Slat (1833).....Mint- £15
Courtenay Solaflash 1000 Head.....E++ £59
Interfit 3200K Tungsten Head + Stand.....E++ £69
Lee Colortran Spotlite + Stand.....As Seen £59
Calumet 100x40cm Softbox.....E+ £79
Colorama Background Support System.....E++ £99
Falcon FE-ST061ST Micro Table.....E++ £49

SUPPORTS + ACCESS
GITZO GB0330 Ser0 Alumin Boom 3Section.....Ex Demo £49
GB0530 Ser0 6X Boom 3Section.....Ex Demo £59
GB1340 Ser1 Alumin Boom 4 Section.....Ex Demo £55
GB-320 Ser00 Alum Boom 2Section.....New £39
GB3560 Ser3 6X Carbon Fibre Boom 6Sec.....Ex Demo £149
G7680 Boom Studex 381cm.....Ex Demo £80
G556C Boom 100mm Weekend.....Ex Demo £35
MANFROTTO MN852 Control Box (220V).....Ex Demo £299
A645B Combe Stand with Lazy Leg.....Ex Demo £59
MN0032ASED Pole.....New £59
MN169 5 Socket Bracket.....Ex Demo £59
MN081 Background Baby Hooks.....Ex Demo £15
MN043 Shy Hook Gaffer Grip.....Ex Demo £29
MN155RC Double Ball Tilt Head.....New £29
MN052B Compact Stand.....Ex Demo £49
MN052BAC Compact stand.....Ex Demo £49
MN432-1,7 Autopole.....Ex Demo £49
MN027 Mount Stand Holder.....Ex Demo £25
MN046 Expan B/Ground Holder.....Ex Demo £55

Lighting BAGS
KATA FlyBy 74 Pro Lighting Case.....Mint £169
FlyBy 76 Pro Lighting Case.....Mint £189
LASTOLITE 6x5 back Ground Kit.....E++ £45
Brown Velvet Background 1.3m x 1.8m.....E++ £45

FLASHGUNS
METZ 32CT7 Flash.....E+ £29
45CL1 Flash.....E+ / E++ £49
45CL1 Nicad.....E+ £49
45CL3 Nicad.....E+ £75
45CL4 Nicad.....E+ £69
45CT1 Flash.....As Seen / Exc £25
45CT3 Nicad.....E+ £59
45CT4 Flash.....E++ £75
45CT5 Flash.....E+ / E++ £59
50MZ5 Nicad.....Exc £89
70MZ4 Flash.....E+ £119
70MZ5 Flash.....E++ £139
76MZ5 Digital.....E++ £399

Qflash Model X.....E+ £169

Gadget Bags
Billingham 53 Zoom Holster - Black.....E++ £35
Hadley Canvas Green.....E++ £59
Photo Vest - Medium.....E++ £79
CCS A106 Warthog - Blue.....Mint- £25
B150 Snowflake - Black.....Mint- £25
Freedom 4 Rucksack.....E+ £25
Heitage Large Rucksack.....E++ £99
Holster Bag.....E++ £19
Juno Case.....E++ £15
Kangaroo Zoomster.....E++ £25
Large Zoomster.....E++ £35
Warthog - Medium.....E++ £35
CRUMPLER Righthand 15".....E++ £39
The Brazilian Dollar Home.....E++ £59
The Puppet Rucksack.....E++ £39
The Royal Court.....E++ £49
Warm Shower Medium (Black).....New £70
Zoomiverse (XL) Black.....New £90
Zoomiverse (XL) Grey.....New £90
KATA H12 Holster.....E++ £49
KT212 Bag.....E++ £35
R101 Rucksack.....Mint- / Mint £59-£69
R103 Rucksack.....E+ £79
R106 Backpack.....E++ £139
S308 GDC Sling Case.....Mint £25
S312 Sling Bag.....Unused £23
LOWEPRO Apex 120AW.....E++ £10
Apex 140AW Arctic Blue.....New £19
Apex PV Black.....New £5
Cirrus 100 Black.....New £11
Cirrus 100 Blue.....New £11
Cirrus 110 Black.....New £15
Cirrus 120 Black.....New £16
Cirrus 120 Blue.....New £16
Cirrus 140 Black.....New £19
Cirrus 140 Blue.....New £19
Clips 100 Black.....New £9
Clips 110 Black.....New £13
Clips 110 Blue.....New £13
Clips 120 Black.....New £15
Clips 120 Blue.....New £15
Clips 140 Black.....New £19
Clips 140 Blue.....New £19
Compuday Pack - Green.....Mint- £35
Compuday Pack - Grey.....Mint £45
Dryzone 100 - Yellow.....New £140
Dryzone 200 - Grey.....E++ £169
Dryzone Rover.....E++ £119
Edit 100.....Mint- £15
Edit 140+.....New £15
Fastpack 200 - Black.....E++ £49
Flipside 300.....E++ £39
Inverse 100AW Arctic Blue.....New £40
Inverse 100AW Black.....New £40
Inverse 200 AW Arctic Blue.....New £45
Inverse 200 AW Black.....New £45
Inverse 200AW Leaf Green.....New £45
Nature Trekker AW.....E++ £139
Nature Trekker AWII.....E++ £159
Nova 2 - Black.....E+ £10
Nova 3 - Forest Green.....E+ £10
Nova 4 - Green.....E+ £10
Nova 5 - Black.....E++ £25
Nova Micro AW - Forest Green.....New £19
Orion.....E+ £15
Orion Beltpack.....E++ £15
Orion Trekker.....E++ / Mint- £20-£29
Photo Trekker.....E++ £59
Photo Trekker Classic.....E++ £59
Phototrekker.....As Seen £29
Phototrekker - Grey.....E+ £49
Phototrekker AWII.....E++ £129-£159
Primus.....Mint- £44
Primus AW - Black.....Mint £59
Slingshot 300.....E+ £39
Slingshot AW100.....E++ £25
Specialist 80AW + Deluxe Belt 9.....E++ £49
Stealth Reporter D400AW.....E++ £49
Stealth Reporter D500AW.....E+ £29
Super Trekker AWII.....E++ £249
TLZ 1 Zoomster Navy.....New £17
TLZ2 Zoomster - Navy.....E++ £15
Toploader 65AW.....E++ £39
Toploader 65AW Zoomster.....E++ £35
DOMKE Armadillo 30.....Mint- £149
F803 Satchel.....Mint- £79
F808 Messenger.....Mint- £89
Outpack Rucksack.....E+ £59
Adventure 60 backpack.....E++ £55
TENBA Black Canvas Holdall.....E+ £25
Large Rucksack.....E+ £39
Lens Pouch (500/600).....E+ £79
P262 Backpack.....E++ £39
P899C Pro Digital Metropak.....Mint- £99
THINK TANK Digital Holster 10.....Mint- £29
Urban Disguise 50.....E++ £79
VANGUARD Kenline 23.....Mint- £39
Oregon 14 Zoomster.....Mint- £15
BUFFMAN Heavy Duty Case.....E+ £45
Travel Case.....E+ £55
PELI 1200 Black Case.....E++ £39
1450 Black + Dividers.....E++ £59
1500 Case - Black.....Mint £79
TAMRAC Adventure 1 - Red.....Clearance £15
Adventure 10 Rucksack - Red.....Clearance £100
Adventure 6 - Cambo.....Clearance £30
Adventure 8 Rucksack.....E++ £35
Adventure 9 Rucksack - Red.....New £65
Digital 5694 Bag.....E++ £20
Expedition 6.....New £80
Pro 5 Case - Black.....E++ £29
Pro 7 Ultra Bag.....New £55
Rucksack - Black.....E++ £39
Strongbox Case.....E++ £69
Ultra Pro 11.....New £80

Hasselblad H Series
H2F Body + Prism + Magazine.....E++ £2,999
H1 Complete.....E++ £1,899
150mm F3.2 HC.....E++ £1,399
210mm F4 HC.....E++ £1,499
67mm Sky/UV Filter.....E++ £39
HC Film Insert.....E++ £79
HM 16/32 Magazine.....E+ / Mint- £169-£369
Hmi100 Polaroid Mag.....E++ £149
HS Standard Screen.....Mint- £50

Hasselblad
903SWC Complete.....E+ £2,299

Arc Outfit.....E++ £2,250
503CX Chrome Body Only.....E+ £449
503CX Black Body Only.....E+ £379
501C Complete.....E++ £1,129
SWCM Complete.....E+ £1,399
500CM Complete.....E+ £549
500ELX Black Body Only.....E++ £449-£450
30mm F3.5 Cfi Fisheye.....E++ £3,299
50mm F4 C Black.....Exc / E++ £249-£399
50mm F4 C Chrome.....As Seen / E+ £199-£449
50mm F4 CF.....Exc / E++ £379-£499
50mm F4 Chrome.....Exc £199
ZEISS 50mm F4 Classic ZV.....Unused £2,999
60-120mm F4.8 FE.....E+ £849
60mm F3.5 C Black.....Exc £399
80mm F2.8 C Black.....E+ £185
80mm F2.8 FE.....E++ £499
120mm F4 CF Macro.....E+ / E++ £849-£949
135mm F5.6 C Macro.....E+ / E++ £249-£349
135mm F5.6 S Planar.....E++ £299
150mm F2.8 F.....E++ £349
150mm F2.8 FE.....E++ £499
150mm F4 C Black.....As Seen / E++ £149-£299
150mm F4 C Chrome.....Exc £149
150mm F4 CF.....As Seen / E++ £299-£449
150mm F4 Cfi.....E++ £849-£899
180mm F4 CF.....Unused £899
250mm F4 F.....E+ £349
250mm F4 FE.....E+ / E++ £599-£749

WANTED
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250mm F5.6 C Chrome.....As Seen / E+ £149-£249
250mm F5.6 CF.....E+ £499
350mm F5.6 C Black.....Exc / E+ £399-£449
350mm F5.6 CF.....E++ £899
500mm F8 C Black.....E+ £450
2xE Converter.....E++ £399-£449
Teleplus 2x MC6 Converter.....Unused £75
HC Prism.....Exc £45
NC2 Prism.....Exc £29
PM Prism.....E+ £149
PM Prsm.....E+ £159
PM5 Prism.....E+ £199
PM90 Prism.....E+ / Mint- £225-£299
PME Prism.....E++ £159
PME3 Meter Prism.....E+ / E++ £229-£299
PME51 Meter Prism.....E++ £399
45 Degree Prism.....E+ £29
Prism Finder.....E+ £65
Phase One H10 Back.....E+ £1,250
Pro Motordrive 500.....Unused £99

Mamiya 645 AF Auto Focus
645AFD III Complete.....New £4,200
645AFD III Complete.....Ex Demo £2,999
645AFD Complete.....E+ £799
645AF Complete.....E+ £599

28mm F4.5 AF D.....Ex Demo £2,699
45mm F2.8 AF.....Exc £299
55-110mm F4.5 AF.....E++ £899
55mm F2.8 AF.....Ex Demo / E++ £449-£499
80mm F2.8 AF.....Ex Demo £269
80mm F2.8 AF D.....Ex Demo £499
105-210mm F4.5 ULD.....E++ £699
120mm F4 Macro MF.....E++ £999-£1,099
150mm F3.5 AF.....E+ / New £349-£449
210mm F4 AF ULD.....Ex Demo / E++ £699
120/220 Mag 645AF/D.....E+ / E++ £65-£175
Auto Extension Tube NA402.....E++ £99
Polaroid Mag 645AF/D.....New £69

Mamiya 645
Pro TL + FE401 Prism + Mag.....E++ £349
Pro TL Complete + AE Prism.....E++ £399
Pro TL Body + Meter Prism + Mag.....E++ £329
Pro + FK402 Prism + Mag.....Unused £299
Pro Complete.....E+ / E++ £329-£349
Pro Body Only.....E+ / E++ £99-£249
Super Complete.....E++ £269
Super Complete + AE Prism.....E+ £299
645E Body Only.....E++ £279
645E Complete.....E+ / E++ £249-£399
1000S Complete.....As Seen £129
M645 Body Only.....E++ £95
M645J Complete.....E++ £199
M645J Complete + Prism.....Exc £129
24mm F4 ULD Fisheye.....E++ £749
35mm F3.5 N.....E+ / E++ £199-£249
45mm F2.8 C.....As Seen / E++ £59-£149
45mm F2.8 N.....E+ £159
50mm F4 C Shift.....E++ / Mint- £399-£450
55mm F2.8 C.....Exc / E+ £79-£99
55mm F2.8 N.....E+ / E++ £149
55mm F2.8 N/L Leaf Shutter.....Unused £249
55mm F4.5 PCS Shift.....E+ £249
70mm F2.8 C L/Shutter.....Unused £149
80mm F2.8 C.....Unused £125
80mm F2.8 Leaf Shutter.....E+ £139
80mm F2.8 N/L Leaf Shutter.....Unused £199
80mm F4 C Macro.....E++ £169
105-210mm F4.5 C ULD.....E+ / New £149-£379
110mm F2.8 N.....E+ £75
145mm F4 Soft Focus C.....E++ £165
150mm F2.8 A.....E+ / E++ £149-£249
150mm F3.5 C.....E+ / E++ £75-£115
150mm F3.5 N.....Unused / New £65-£150
150mm F3.8 N/L Leaf Shutter.....Unused £249
150mm F4 C.....As Seen / E++ £59-£99
200mm F2.8 Apo.....New £499
210mm F4 C.....As Seen / E++ £59-£139
210mm F4 N.....E+ / E++ £99-£109
300mm F5.6 C.....Exc £149

500mm F8 C Reflex.....E++ / Mint- £399
Auto Extension Tube 1.....E+ £25
Auto Extension Tube 2.....E+ £25
Auto Extension Tube 3S.....E+ £25
120 Insert.....Unused / New £10-£35
120 Pro Mag.....Unused £95
120 Super Mag.....E+ / E++ £25-£35
135N Pro Mag.....E+ / E++ £39-£75
135N Super Mag.....E+ / Mint- £75-£85
220 Insert.....Exc / E++ £10-£20
AE Prism Finder (FK402).....E+ £89-£99
AE Prism Finder N.....Unused / E++ £99-£199
Deluxe Grip.....Unused £29
Eyepiece Magnifier.....E++ £39
Flash L Grip (GL401).....New £39
Flash L Grip (GL402).....New £39
Flash L Grip (Super/Pro).....Unused / E++ £15-£25
Pistol Grip.....E++ £15
Polaroid Mag.....E+ / New £20-£49
Power Drive 645.....E+ £49
Power Drive N.....E+ £45-£59
Prism Finder (FP401).....New £149
Prism Finder 645.....As Seen / E++ £29-£59
Prism Finder N.....E++ £119
Remote Control Set RS401.....New £69

Mamiya RB67 6x7
Pro SD Complete.....E+ / Mint £499-£549
Pro S Complete.....E+ / E++ £349-£429
Pro S Body Only.....Exc £149
50mm F4.5 C.....E+ / Mint- £199-£299
127mm F3.5 KL.....New £169
140mm F4.5 C Macro.....E+ £199
150mm F4 C Soft Focus.....E++ / New £149-£189
180mm F4.5.....As Seen / E+ £69-£99
180mm F4.5 C.....Unused / E++ £69-£189
180mm F4.5 KL.....New £325
180mm F4.5 KL-A.....E+ / E++ £199-£245
250mm F4.5.....E+ £129
250mm F4.5 KL-A.....E+ / New £199-£325
No 4 ProSD Microprism Screen.....New £29
P Adapter.....Unused £40
Prism Finder.....E+ £89
Pro 220 Mag.....As Seen £35
ProS 220 Mag.....E++ £145
ProSD 6x4.5cm Mag.....Mint £75

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APEX PV AW

Internal Dimensions: 8.5 x 3.5 x 15.5 cm Fastens to any SlipLock base product or a belt. Fits storage device, MP3 player & some smaller compact cameras. With All Weather cover.
SRP £19.99
SPECIAL £4.99

D-RES 10 AW

Internal Dimensions: 10 x 5 x 11.5cm Fastens to any SlipLock base product or a belt. Will fit a compact camera + memory card and battery
SRP £19.99
SPECIAL £7.99

NOVA MICRO AW Forest Green

Internal Dimensions: 12.5 x 9 x 15 cm Water resistant 600D TXP™ and 600D TXP ™ Ripstop. Weight 410gm. Fits Canon EOS550D + 18-55mm or equivalent.
SRP £36.99
SPECIAL £14.99

NOVA 190 AW

Size(Interior): 29 X 16 X 20 cm
Size(Exterior): 33 X 23.5 X 24 cm
Outer fabric: 840D Nylon and 600D Polyester Interior Fabric: 200D Polyester Weight: 0.84kg. Capacity: 1 pro DSLR with lens plus 3-4 additional lenses; 2 memory cards and a flash unit. Red, Brown or Blue available.
SRP £55
SPECIAL £39.99

PRO INSERT BAG (Insert Only)

Pro 2 Insert Size: 35.5 x 18 x 54.5cm. Fits some Peli, Lowepro Pro Rollers, Storm Case, Tamrac Roller.
Also available -
Mini Insert size 27.94 x 12.7 x 38.86cm
Pro 1 Insert size 30.5 x 14 x 44.5cm.
SRP £79.99 each
SPECIAL £29.99

EDIT 140+

Dimensions: 22 x 12.5 x 5 cm With removeable base that stores accessories. Fits Panasonic G1 + 14-45mm + 45-200mm & accessories
SRP £39.99
SPECIAL £13.99

COMPUDAYPACK Leaf Green

Camera Part: 29 x 13.5 x 14cm
Top Part: 32 x 14 x 29cm
Fits an SLR, 3-4 lenses & flash. Top holds lunch, clothing etc. Fits most 17" laptops. Fabric water resistant 840D & 600D Ripstop.
SRP £74.99
SPECIAL £44.99

SLINGSHOT 100

Size Interior: 19 x 13 x 25cm.
Also includes a built-in memory card pouch, micro fiber LCD cloth and two generous organizer pockets. Fits a Nikon D300, 2-3 lenses & accessories. Small cagool area.
SRP £59.99
SPECIAL £29.99

PRIMUS AW Backpack

Capacity: Pro Digital SLR with attached lens (up to 70-200 F/2.8); 1-2 extra lenses, cords and accessories.
Size(Interior): 32 X 16 X 18.5 cm
Size(Exterior): 33.5 X 23.5 X 51 cm
Top Compartment Inner Dimensions: 30 X 16 X 30 cm
Outer fabric: Cyclepet® Fabric 100% post consumer recycled Cyclepet® exterior fabric combines highly water and abrasion resistance with an ecologically minded design.
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CANON EOS 5D MK11 IN STOCK ... £low
CANON EXTENDERS,SPEEDLITES ... £low
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SIGMA 10-20mm CAF/NAF/SONY ... £389
SIGMA 17-35mm 20-40mmDG ... £375
SIGMA 70-200 f2.8DG,CAF ... £565
SIGMA 300mm f2.8 EX CAF ... £1975
SIGMA 105 MICRO CAF/NAF/SONY ... £375
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HASSEL H3D-11 39MP,(SPECIAL) ... £NEG
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LEAF APTUS 65/75/+ (SPECIAL) ... £NEG
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APO-DIGITAR 28-120mm IRIS/COPAL ... £NEG
DIGITAR 60,80,90,100mm-ELECTRONIC SHUTTER.
LEAF/ROLLEI6008 40/80/180mm ... £NEG
LEAF/ROLLEI 55mmTILT&SHIFT ... £NEG

PROFOTO 7a12/2400/7b PROFLASH ... £NEG

ESOTERICA/EXOTICA/CLASSICA
APPLE PWRBK G4 1.667.17" ... £ASK
APCAM MOTOR,HASSEL500,BXD ... £695
ALPA 11-Si+50f1.9 ... £1945-£2275
ALPA 6c,9d,10d,11 body ... £NEG
ALPA LENSES 24-500mm ... £ASK
APO-SYMMAR 480mm(10x8-12x16) ... NEG
ARC HASSELBLAD 35/75mm LENS ... £ASK
ARC HASSEIBIAD+45mm. ... from£2675
ARCA 10x8,5x7,5x4 Outfits ... £ASK
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BESSA-R LENSES(12-90mm)NEW ... £ASK
BRONICA RF645+65/UNUSED? ... £575-£795
BRONICA RF LENSES,45-135mm ... £ASK
BRONICA EC/S2A, comp ... £195-£399
BRONICA SQA/i+lenses 40-500mm ... £ask
BRONICA 60/180mm PE,ASNEW ... ea£475
BRONICA 110f4.5 PS1:1,NEW? ... £795
BRONICA 105f4.5 PE1:1,NEW? ... £645
CANON 1DS MK111,LOW USAGE ... £3750
CANON 1D MK111/UNUSED ... £1875-£2275
CANON WFT-E2 TRANSMITTER ... £475-£599
CANON 1DS MK11,ASNEW,UNUSED? £2595
CANON 1DS MK11 ... £1595-£2275
CANON EOS 1DS/asnew ... £775-£1075
CANON EOS 1D MK11/n ... £745-£1275
CANON EOS 1D/BXD/ASNEW ... £475-£725
CANON EOS 5D/BXD/ASNEW ... £799-£975
CANON EOS 50D,ASNEW/NEW ... £625-£725
CANON EOS 30D/40D/ASNEW ... £345-£525
CANON 24mm,45mm Tilt&Shift ... £895
CANON EOS IV/HS/ASNEW ... £375-£995
CANON EOS 5,30V,T90,UNUSED ... ea£375
CANON F1n,ASNEW,UNUSED ... £1125
CANON FD 17/20mm/ASNEW ... £325-£495
CANON FD 24mm f1.4L ... £645-£895
CANON FD 100 MACRO/+TUBE ... £199-£495
CANON FD 85mmF1.2L ... £595-£799
CANON FD 200 MACRO+Rngflash ... £595
Canon FD 50-300mm L+Hood,nice ... £1475
CANON FD 300mm f2.8 ... £745-£1395
CANON FD 400mm f2.8,800mm5.6 ... £NEG
CANON VT/V1T+50mm(L39) ... £NEG
CANON 50mm f1.2,L39 ... £495-£645
CANON EOS 85mm f1.2L/11 ... £1225-£1575
CANON EOS 100mm MACRO ... £265-£375
CANON EOS 14mm f2.8/11 ... £1195-£1695
CANON ZEISS 85f1.4(MF) ... £995
CANON EOS 15mm FISHEYE ... £395-£495
CANON 24mm f1.4 MK2,UNUSED ... £1195
CANON 180mm L MACRO,UNUSED ... £1095
CANON 300mm f2.8L/asnew ... £1425-£2575
CANON 300mm f4L/IS/asnew ... £599-£1095
CANON 400mm f2.8L/11 ... £2850-£3795
CANON-SIGMA 400f5.6 HSM ... £575
CANON 600mm f4L/IS ... £3475-£5950
CANON 11-17mm TAMRON ... £375
CANON-TKNA 10-17mm FISHEYE ... £475
CANON 16-35 f2.8L/11 ... £745-£995
CANON 17-35mm f2.8L ... £525-£745
CANON EOS 17-40L/asnew ... £475-£575
CANON EOS 20-35 f2.8L ... £475-£575
CANON EFS 10-22mm/asnew ... £475-£575
CANON EFS 17-55f2.8 ... £495-£675
CANON 24-70 f2.8L/asnew ... £745-£895
CANON 24-105mm L/NEW ... £675-£695
CANON 28-70 f2.8L/asnew ... £575-£725
CANON 28-300L/ASNEW ... £1495-£1925
CANON 35-350mm-L/asnew ... £795-£1345
CANON 70-200 f2.8L/IS ... £845-£1375
CANON 70-200 f4L/IS ... £375-£849
CANON EOS 100-400L IS ... £845-£1095
CAF-SIGMA 50-500 EX-HSM ... £995
CAF-SIGMA 120-300f2.8 ... £1595-£1895
CAF-SIGMA 100-300f4 ASNEW ... £875
CAF 12-24 TKNA-DX/SIGMA ... £365-£599
CANON EX SPEEDLITES ... £125-£325
CANON MR14 RINGFLASH ... £425
CONTAX N1 BODY/UNUSED ... £345-£695
CONTAX 24-85AF/NEW? ... £325-£495
CONTAX 25mm,28mm/MM ... £195-£445
CONTAX 85mm f1.4/MM ... £375-£575
CONTAX T /BXT/UNUSED ... £275-£595
CONTAX T2,GOLD,UNUSED? ... £595
CONTAX DATABACK-T2 GOLD ... £175
CONTAX T2,TITN/ASNEW ... £225-£345
CONTAX T3,ANNIV.70YR ... £ASK
CONTAX TVS/2/3/BLACK/NEW ... £ASK
CONTAX 645 comp/+Digiback ... £talk
CONTAX 645 35mm,120MAKRO ... £1195-£1495
CONTAX G2+45mm/BLACK/NEW? ... £575-£995
CONTAX-G LENSES/BLACK/NEW ... £ASK
DALLMEYER 5cm f1, T mount ... £ask
EPSON P3-5000 PORTABLE STORG ... £ask
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FUJI SWD65mf5.6/360f6.3 ... ea£750
FUJI 645,MF/AF ... £245-£595
FUJI GW670/690,90mm ... £595-£995
FUJI GSW690,65mm ... £845-£1195
FUJI GSW680 MK111,65mm ... £1395
FUJI GX 617+90mm/105mm ... £2595-£3395
FUJI GX 617LENSES-90/105mm ... £ASK
FUJI 300mm+FINDER-GX617 ... £2495
FUJI GX617 90-300 LENSHADES ... ea£195
FUJI GX680-111+135mm,asnew ... £2175
FUJI GX 680 MK1-3 Comp ... £895-£1875
FUJI GX680 LENSES-50-300mm ... £ASK
FUJI GX680 500mm+Accs,rarity ... £ASK
FUJI GX680 AE-FINDER,asnew ... £575
FUJI GX680-111 BEATTIE SCREEN ... £225
FUJI GX680 POLABACK-11,BOXED ... £325
FUJI GX680-111 220 insert ... £225
GANDOLFI 5x4 VARIANT-3,NEW? ... £1995
HASSEL FLEXBODY/ASNEW ... £1695-£1995
HASSEL PME 45,BOXED,NEW? ... £1195
HASSEL PME 90/ASNEW ... £425-£675
HASSEL PM45/BOXED,NEW ... £395-£625
HASSEL ACUTEMAT-GRID/SPLIT ... £169
HASSEL EXPAN/11+45/BOXED £1095-£2450
HASSEL EXPAN 30mm,C-fltr,Etc ... £NEG
HASSEL EXPAN 45mm/90mm ... £375-£545
HASSEL EXPAN CAPS/HOODS ... £ASK
HASSEL 100mm CF/i/ASNEW ... £899-£1945
HASSEL 903SWC/ASNEW ... £2575-£3295
HASSEL 205TCC,COMP,ASNEW ... £2895
HASSEL 205FCC**COMP,UNUSED ... £5995

HASSEL E12/E16 Mag,NEW ... £995
HASSEL 60-120mm FE,NEW ... £1995
HASSEL 501C COMP,BXD,ASNEW ... £1595
HASSEL 501CM,COMP,ASNEW ... £1699
HASSEL 503CW,COMP/CFE/NEW? ... £1395-£2625
HASSEL H1,Comp/ASNEW ... £1825-£2675
HASSEL H1+PHASE ONE P25 ... £NEG
HASSEL H system 35-300mm lenses ... £ask
HASSEL 180mm CF/E/asnew ... £795-£1525
HASSEL 150/250mm T* ASNEW £795-£999
HASSEL 120mm CF/i/E MKRO ... £995-£1975
HASSEL 140-280mm/ASNEW ... £895-£1695
HASSELBLAD H2,COMPLETE NEW ... £3475
HASSEL 202FA COMPLETE ... £1745-£2175
HASSEL 40mm CF-FLE/asnew ... £995-£1995
HASSEL 40mm CFE-IF ... £2595-£3475
HASSEL 250mm FE/ASNEW ... £895-£1345
HASSEL/METZ 4504 TTL FLASH ... £ASK
HASSEL SCA 390 ADAPTER ... £145
KONICA HEXAR RF+50mm ... £875-£1495
LEICA PRADO 6x6 PROJECTOR ... £575
LEICA DIGITAL MODULAR-R ... £2475
LEICA M8,BL/CHR/NEW? ... £1875-£2475
LEICA UV/IR FILTERS,NEW? ... £ASK
LEICA SUMMARIT-M,35,50,75 ... £ASK
LEICA 111G BODY ... £599-£1175
LEICA 5cm,9cm SUMMICRON SCREW £ASK
LEICA SUMARIT L39 5cmf1.5,ASNEW £595
LEICA 5cm-SUMMARIT UV/HOOD ... £ASK
LEICA ZEISS 18mm-M,NEW? ... £1075
LEICA 21mm,24mm f2.8M/ASPH ... £995-£2195
LEICA 28mm f2 APO/6BIT ... £1775-£2195
LEICA 35mm f2M/NEW ... £775-£1895
LEICA 35mm f1.4/ASPH ... £995-£2145
LEICA 50mm f1.4/ASPH ... £695-£1795
LEICA 50mm f2M/NEW ... £595-£1375
LEICA 50mm f1 NOCTILUX 1st&2nd ... £NEG
LEICA 50mm f1 6-bit,UNUSED ... £POA
LEICA M1,M2R,really nice ... £neg
LEICA M2,M3,M4-2/P ... £ASK
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LEICA MR4,CASED,ASNEW ... £295
LEICA M4 CASE,BOXED,UNUSED ... £325
LEICA M5,3L,BOXED,UNUSED ... £1675
LEICA M6 PLATINUM+50f1.4,boxed ... £4995
LEICA M6 TITANIUM/UNUSED £1475-£1695
LEICA M6/TTL,CHR/BL-UNUSED ... £1695
LEICA M7/Boxed/UNUSED? ... £1375-£1995
LEICA R8/R9 body ... £425-£875
LEICA PRADO-66 +300mm f2.8 ... £NEG
LEICA PROJECTOR LENSES,NEW ... £ASK
LEICA MINILUX, asnew ... £325
LINHOF MASTER/TECHNICARDAN ... £ASK
LUMIDYNE PORTABLE FLASH ... £ASK
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MAMIYA 645 AFD COMP ... £995-£1395
MAMIYA 35mm AF ... £525-£745
MAMIYA 120-A MACRO 645/AF ... £595-£899
MAMIYA 150mm f2.8,645 ... £475
MAMIYA 7/7-11 Body ... £399-£995
MAMIYA 7 LENSES-43mm-210mm ... £ASK
MAMIYA RZ67/11+110mm ... £525-£799
MAMIYA RZ PHASE-ONE PLATE £475-£675
MAMIYAFLEX 55mm/105DS/180S ... ea£275
MAMIYA 6,6x6cm Folding,(MIOJ) ... £NEG
METERS-DAYLIGHT/FLASH,LOTS-OF ... £ASK
MINOLTA/SONY 15f2.8SIGMA FISH ... £475
MINOLTA/SONY 17-35 f2.8-4,NEW ... £595
MINOLTA/SONY 28-70f2.8 SIGMA ... £225
MINOLTA 70-210f4,CASED,ASNEW ... £295
MINOLTA APO 100-300/400mm ... £295-£695
MINOLTA/SONY 170-500 SIGMA DG ... £545
MINOLTA/SONY 600f8 SIGMA,NEW? ... £575
MINOLTA/SONY 35-105f2.8 TMRN ... £475
MINOLTA/SONY 50mm MACRO,asnew £275
MINOLTA-AF 135mmf2.8 ... £275-£345
MINOLTA/SONY 1.4x,2xAPO ... £225-£375
MINOLTA DYNAX 7,9/NEW? ... £145-£575
MINOLTA SPOTMETER-F ... £275
MINOX MDC/TOURING,BOXED ... ea£495
NIKKOR 65f4,90f4.5COPAL ... £795-£1175
NIKON F6 body/UNUSED ... £995-£1545
NIKON S3 2000 KIT,UNUSED ... £offers
NIKON S3 OLYMPIC+50f1.4 ... £NEG
NIKON SP,Sp.Ed+35f1.8,NEW? ... £4275
NIKON 35Ti/unused? ... £245-£425
NIKON 28Ti/BOXED/UNUSED? ... £425-£675
NIKONOS 1VA/V+35/UNUSED? ... £295-£795
NIKON PC-SHIFT 28mm,35mm ... £ask
NIKON 14mm/18mm f2.8AFD ... £745-£995
NIKON 8mm f4D SIGMA FISHEYE ... £495
NIKON 8mm f2.8AIS,RARITY ... £3295
NIKON 15 f3.5AIS/asnew ... £675-£1295
NIKON 16mm f2.8D Fish ... £395-£575
NIKON 16mm f2.8AIS,asnew ... £675
NIKON 18mm f3.5 AIS ... £495-£895
NIKON 18mm f4 AI,rare ... £745
NIKON GN 45mm f2.8,asnew ... £ask
NIKON ZEISS 50f1.4,NEW? ... £495
NIKON 60mm f2.8D Micro ... £175-£295
NIKON 85mm f1.4 AIS ... £495-£875
NIKON 105f1.8/135f2 AIS ... £499-£899
NIKON 120 MEDICAL/NEW? ... £745-£1495
NIKON 200mm F2 ED AIS ... £1795-£2975
NIKON 600mm f5.6/AIS ... £1895-£3250
NIKON 600mm f4AIS ... £2775-£3995
NIKON D300/700/D3/UNUSED ... £ASK
NIKON 12-24mm AFS ... £575-£699
NIKON-TOKINA 12-24DX ... £369
NIKON 14-24,24-70mm N ... £975-£1125
NIKON 17-35mm f2.8 AFS ... £995-£1495
NIKON 17-55mm f2.8DX ... £645-£875
NIKON-TAMRON 17-50f2.8 ... £295
NIKON 20-35mm f2.8 AFD ... £445-£795
NIKON 16-85DX,ASNEW ... £375
NIKON 18-70/135 DX AFS ... £165-£245
NIKON 18-200mm VR ... £375-£475
NIKON 28-45mm AI,scarce ... £475
NIKON 28-70mm f2.8AFS ... £895-£1295
NIKON 24-70f2.8AFS,BOXED ... £1025
NIKON 24-120mm/VR ... £225-£499
NIKON 35-70mm AF/D ... £395-£545
NIKON VR 70-200f2.8 ... £1145-£1525
NIKON 70-210AFD/70-300ED ... £225-£295
NIKON 80-200mm f2.8AFS ... £995-£1295
NIKON 80-400mm VR ... £745-£995
NIKON 50-300mm f4.5 1st Ver ... £1125
NIKON 300mmf2.8 AI/S ... £875-£1475
NIKON 300mm f4 ED/AFS ... £445-£795
NIKON 300mmf2.8AF-ED ... £1695-£2250
NIKON 300mm f2.8 VR,NEW ... £3745
NIKON 500mm f4 AF/S ... £3250-£4625
NIKON-AF 200-500 TMRN ... £695-£825
NIKON SB 29 MACROLITE ... £299
NIKON SB200 R1C1 MACROKIT ... £525
NIKON SB-21 MACROLITE-F3 ... £275
NIKON SB-17(F3) NEW? ... £199
NIKON DW1(F2)WLF,UNUSED? ... £195
NIKON DA30,DW30,DW31,MF28 ... £NEG
NORMAN 400B PORTA-FLASH ... £625
NORMAN 200B PORTA-FLASH ... £425
OLYMPUS 7-14mm,BXD,UNUSED ... £1195
OLYMPUS 14-54mm/UNUSED? ... £245-£345
OLYMPUS 40-150ED ... £99-£195
OLYMPUS 50-200f2.8-3.5ASNEW ... £825
OLYMPUS OM4Ti,BL,BXD,UNUSED ... £1195
OLYMPUS OM4Ti,CHAMP,NrNew ... £795
OLYMPUS MACRO STAGE,ASNEW ... £795
OLYMPUS PEN FT,Bl+42mm f1.4 ... £645
PENTAX 6x7-67-11AE,VARIOUS £495-£1695
PENTAX 67 100mm MACRO ... £425-£645
PENTAX 67 AUTO BELLOWS ... £595-£895
PENTAX MZ-S BODY,ASNEW ... £599
PENTAX LX BODY/UNUSED ... £275-£875
PENTAX 31/43/77mm LIMITED ... £ASK

PENTAX 35mm FISH 6x7 ... £475-£795
PENTAX 15mm SMC-M/A ... £575-£795
PENTAX M42 LENSES,VARIOUS ... £ASK
PENTAX FA 40 PANCAKE,asnew ... £199
PENTAX FA 50mm/100mm MACRO ... £275-£395
PENTAX 50-135f2.8/60-250 ED ... £699/£845
PENTAX 16-50f2.8/12-24mm ... £625/£745
PENTAX AF TAMRON 28-75f2.8 ... £325
PENTAX-AF 70-200f2.8 SIGMA ... £575
PENTAX ED 200f2.8/300f4SDM ... £675/£875
PENTAX AF 360/540FGZ NEW? ... £259/£345
PENTAX SPOTMETER/V/ASNEW £225-£295
POLAROID 180/190/195 ... £295-£495
PROFOTO 7B BATTERY ... £395
PROFOTO 7B MULTI-CHARGER ... £295
QUANTUM Q-FLASH OUTFITS ... £ASK
RICOH GR1/S/V ... £145-£325
ROSS 10x8 Mahogany+Brass Lenses ... £neg
RODENSTOCK 55,75,90,115mm £695-£1375
RAYNOX 180deg PRO VERTER,new ... £545
ROLLEIFLEX-1,1929,CASED,CAP ... £995
ROLLEIFLEX WIDE ANGLE/Late ... £NEG
ROLLEI-SL35,GERMAN,BOXED,NEW? £NEG
ROLLEI 50,80,150mm HFT,SL66 ... £ASK
ROLLEI SL66 PENTAPRISM ... £175-£295
ROLLEI PQ 60mm SCHNEIDER,RARE £1395
ROLLEI PQS50/PQ180f2.8,ASNEW ea£1895
ROLLEI PQ 110mm f2 ZEISS,NEW ... £NEG
ROLLEI PQ 140-280mm,asnew ... £2275
ROLLEI AFM 35 Supercompact ... £245
SEKONIC L718/778 DUALSPOT ... £275-£495
SIGMA 180f2.8 1:2 MACRO,NAF ... £475
SIGMA 70-200mm f2.8DG/CAF/NAF ... £525
SIGMA 135-400,CAF/NAF,NEW? ... £399
SIGMA 170-500DG,CAF?NAF,SONY ... £545
SINAR NORMA 10x8&5x4,superb ... £1245
SIGMA 14mmf2.8 PENTAX-AF ... £375-£545
SIGMA 10-20 CAF/NAF/PAF ... £275-£349
SIGMA 12-24mm CAF/NAF ... £445-£525
SIGMA 17-35mm,24-70 CAF/NAF ... £255
SONY HDV Z1E PRO-CAMCORDER ... £2275
SONY HDV HC5 HiDef CAMCORDER ... £599
SONY PD150/170/UNUSED ... £875-£1495
SUNPAK AUTO-DX12R RINGFLASH ... £295
SUPER_ANGULON/XL 58/65/75/90 ... £ASK
TAMRON 300mm f2.8 MF ... £495-£875
WALKER TITAN 5x4,superb ... £995
WIDELUX 150 PANORAMA(120) ... £1995
WESTON EUROMASTER-11,NEWCELLS ... £159
YASHICA DENTAL-11,100mm MICRO ... £475
ZEISS BIOTAR 7.5cm f1.5(M42) ... £neg
ZEISS 40/120mm PQ,ROLLEI SL6008 £ASK
ZEISS 300mm f2.8APO CONTAX AE ... £POA
ZEISS 300mm f4 CONTAX AE ... £399-£525
ZEISS 21mm+FINDER-CONTAREX ... £695
ZEISS 35mm f2,BLACK-CONTAREX ... £995
ZONE-V1 SPOTMETER (NOT LED) ... £375
ZUIKO 21mm f2 OM,SUPERB ... £795
ZUIKO 24mm SHIFT/ASNEW ... £1495-£1995
ZUIKO 350mm f2.8(OM)BL,CASED ... £NEG

SONY-MINOLTA FANS—NEW SONY
35mmf1.4G£995, 85mmf1.4Zeiss ZA£975, 70-200mmf2.8£1350, 500mmf8£499, 2xverter£279, 100mmf2.8macro£455, 50mmf2.8macro£369, 50mmf1.4£245, 11-18mm£375, 18-250mm£375, 18-70mm£109, 75-300mm£159, HVL-RLAMringflash£299, HVL-F42AMflash£179, AC-VQ900£125, VG-B30grip£129, VF-62circpol£79, VF-62NDfilter£69, VF-62£49 SIGMA300mmf4£525,SIGMA400f5.6£545,SIGMA70-300DGMAKRO£115
USED M-AF
20f2.8,24f2.8,35f2,85f1.4,100f2,135f2.8,500f8.

USED DIGITAL SLR CAMERAS AND LENSES
CANON 1DS MK111,LOW USAGE ... £3750
CANON 1D MK111/NEW? ... £1895-£2375
CANON 1DS MK11 ... £1495-£2275
CANON EOS 1D MK11/n ... £695-£1125
CANON EOS 1DS/asnew ... £995-£1275
CANON EOS 1D ... £375-£545
CANON EOS 5D/ASNEW ... £695-£995
CANON EOS 10D/D60 ... £145-£195
CANON 30D,40D/UNUSED ... £299-£525
CANON 50D/BXD/NEW UK ... £575-£699
CANON 20D + 18-55 ... £275-£345
CANON 300-400D+18-55 ... £195-£345
BG ED3-D30,D60,10D ... £69 - £89
FUJI S1/S2/S3PRO ... £169-£399
Kodak DCS Pro(C,N)/new? ... £ASK
Kodak DCS Pro14N/512 ... £545-£745
Kodak DCS 420,520C,760 ... £offers
LEICA DIGILUX-3 +14-50 ... £895
MINOLTA 7D BODY/BOXED ... £275-£395
MINOLTA VC-7D GRIP ... £139-£195
Minolta RD175(Dynax Mount) ... £offers
PANASONIC G1+14-45ASNEW ... £425
PANASONIC 45-200mm,BOXED ... £275
SAMSUNG GX20,14.6mp,NEW ... £549
SONY A100/350/700 bodies ... £189-£475
SONY 75-300mm/70-300G ... £145/£575
NIKON D70/70s/D100 ... £185-£295
NIKON D70S,BOXED,UNUSED ... £345
MBD100 Grip/new(D100) ... £69-£99
Nikon D1/X kit/asnew ... £225-£495
NIKON D2H ... £495-£695
NIKON D2X/D2XS ... £695-£995
NIKON D3/x,D700,300/UNUSED ... £ASK
NIKON D80/D200/ASNEW ... £375-£599
OLYMPUS E1/BXD/ASNEW ... £245-£375
OLYMPUS E3/BXD/ASNEW ... £595-£825
OLYMPUS E420-520+14-45 ... £225-£345
OLYMPUS HLD-2+BTRY ... £169-£225
OLYMPUS 7-14mm,UNUSED ... £1195
OLYMPUS 50mm f2 MACRO ... £345-£425
OLYMPUS 14-54f2.8-4 ... £269-£325
LEICA 14-50mm f2.8-4(4/3rd) ... £525
PENTAX K10/20/200D+18-55 ... £ASK

HOYA 80/81/85ABC,ND2/4,FL-W,CIR-POL-—43mm-82m £ASK

PROFESSIONAL DIGITAL BACKS + BODIES
ALL MAKES OF NEW PRO BACKS SUPPLIED AT REALLY LOW PRICES!
Carnival 2020 Hassel-V sys ... £595
Eyelike Pro scan back ... £neg
Kodak DCS-Contax/Mamiya ... £1795-£2195
Kodak DCS Pro+ Hassel V ... £2295
LEAF 22 MP,HASSEL H or V ... £neg
LEAF APTUS 65/75,(SPECIAL) ... £neg
Leaf Cantare-Hassel V ... £neg
Mamiya 645AFD comp/new ... £1075-£1575
Mamiya RZ Pro IID,new ... £1995
Mamiya RZ Comp+Hassel Digiback ... £neg
HASSEL IMACON 384c 4SHOT 39mp ... £neg
PHASE 1 P25,HASSEL-V/H,22MP ... £neg
HASSEL H1D/H2D+80mm ... £neg

LCD & VIDEO PROJECTORS
VARIOUS BY SONY,NEC,KODAK, SHARP,PANASONIC,ETC ... £Low
SONY VPLL-FM21 f2 PROJ LENS ... £2275

FIXED LENS DIGITAL CAMERAS
CANON POWERSHOT PRO-1 ... £345
CANON POWERSHOT G2-G9 ... £99-£295
CONTAX TVS DIGITAL,Bxd,asnew ... £275
HP 967 (10.1mp) NEW ... £199
LEICA DIGILUX-1,asnew ... £295
LEICA D_LUX 2,UNUSED ... £295
Minolta Dimage Z2-Z5 ... £119-£149
Nikon Coolpix 5000/5700 ... from£69
NIKON P3(VR)8.1mp,NEW UK ... £175

NIKON COOLPIX P5000/5100 ... £169-£225
Olympus E20,SP510,C5050 ... ea£175
RICOH GR DIGITAL ... £185
RICOH GX100/200+VF/NEW ... £195-£375
Sigma DP1, asnew ... £299
SONY H9,15x,asnew ... £195
Sony DSC P/W/T**/asnew ... £95-£215
Sony DSC F717/F828 ... £175-£399
Various 2-12MP cameras ... £low

TEMBA HIGHEST QUALITY CAMERA BAGS— -WE'VE BAGGED THOUSANDS OF THESE FOR YOU. SIZES FROM DIGITAL COMPACTS,THROUGH DSLR KITS AND MEDIUM FORMAT OUTFITS.AT LOW LOW LOW PRICES

RAYNOX HIGH DEFINITION FRONT-LENS CONVERTERS TO FIT MOST COMPACTS,DSLR LENSES,CAMCORDERS,EXTRAWIDE&TELE.LOW PRICES

LARGE FORMAT-5x4,5x7,10x8 ETC
ARCA SWISS 5x4 ... £145-£945
CAMBO 5x4,10x8 ... £195-£995
DEVERE 5x4 ... £125-£275
GANDOLFI-ORIG/MODERN ... £ASK
GRAFLEX/GRAFLEX VIEW ... £ASK
HORSEMAN 5x4 ... £295-£995
LINHOF 5x4TECHNIKA/MONO ... £345-£2275
MPP 5x4 ... £245-£525
PLAUBEL 5x4 ... £225-£375
SINAR 5x4,10x8 ... £345-£1725
LARGE FORMAT LENSES APLENTY ... £PLEASE ASK
WALKER TITAN 5x4,nice ... £995

DIGITAL CAMCORDERS
Canon XL1,XL1s Kits ... £1295-£1595
Canon XM1/XM2/asnew ... £595-£1295
Panasonic 120 3CCD ... £295-£495
PANASONIC DVC/100A ... £895-£1945
SONY PD150/170/NEW ... £875-£1475
Sony IP1/5/7 NEW ... £375-£575
Sony VX1000/2000 ... £495-£1275
SONY HDV Z1E,Nice ... £2245
SONY HDV HC5,new? ... £545
SONY DSR-570+6-80mm ... £5575
Various amateur/pro camcorders ... £ask

BRONICA – LARGE STOCKS – PLEASE PHONE/EMAIL US

CANON AF
EOS 1DS MK111 LOW USAGE ... £3750
EOS 1D MK111/UNUSED? ... £1695-£2275
EOS 1DS MkII ... £1575-£2275
EOS 1DS ... £795-£975
EOS 1D Mk11/n/boxed ... £675-£1095
EOS 5D/BOXED/UNUSED? ... £695-£1045
EOS IV/HS body/UNUSED ... £445 - £795
EOS 1/N/HS/1NRS ... £145 - £595
EOS 3/BOXED/ASNEW ... £195-£495
EOS 5,5QD bodies ... £125 - £225
EOS 10/100,300/V/new ... £69 - £169
EOS 600/620/650 ... £45 - £85
EOS EF(manual) ... £49 - £89
EOS 500/N/1000/f/n ... £39 - £79
EOS 1X, 1X7 APS ... £89 - £145
EOS 1 Polaroid back ... £offers
20mm/24mmf2.8USM/asnew ... £245-£375
24mm TSE,45mm TSE/asnew ... £625-£895
28mm f2.8 ... from£99
28mm f1.8/NEW ... £275-£395
28mm f3.5 Nikkor,PC, ... £995
50mm f1.4USM/NEW UK ... £245-£299
50mm f1.8Mk11 ... £55 - £79
85mm f1.8 USM ... from £175
85mm f1.2L/L11 ... £1225-£1625
100mm f2/f2.8 Macro ... £225-£375
300mm f2.8L/IS ... £1895-£3495
SIGMA 300f4,400f5.6,500 ... £ASK
300mm f4 L/IS/asnew ... £545-£1045
400mm f2.8L,Mk1/11/IS ... from £2695
600mm f4L/IS ... £3695-£5995
1000mm f8 Sigma,trunk ... £3795
10-22mm EFS/NEW ... £499-£665
16 – 35mm f2.8L/asnew ... £725-£995
17 – 40mm f4L/asnew ... £495-£575
20 - 35mm USM ... from £185
20 – 35mm f2.8L ... £375-£595
24 – 70mm f2.8L ... £695-£925
24 – 85mm USM ... £165-£245
24-135mm TAMRON SP ... £275
28 – 70mm f2.8L ... £475- £695
28 - 80mm f2.8-4 ... £545
28 – 105mm/MK11 ... £129 - £195
28 – 135mm IS/NEW ... £245-£375
28-300L-USM/ASNEW ... £1495-£1995
35 – 105,35-135 USM ... £85 - £165
35 - 350mm L ... £845-£1345
70/75-300mm IS/NEW ... £295-£415
50-500mm SIGMA/NEW ... £795-£1045
100-400mm LIS/asnew ... £895-£1175
70-200mm f2.8SIGMA/NEW ... £475-£655
170-500mm SIGMA,asnew ... £545
Extender 2x,1.4x/11 ... £175-£225
SPEEDLITE 380-580EX11 ... £115-£325
PB-E2,Cmnd Back E1/BPE1 ... £99-£199
Macrolite ML3/ asnew ... £95-£165
Pola-filter 400f2.8/600f4 ... £225
ACCESSORIES GALORE ... £PLEASE ASK

CANON MF–(CANON FD)
CANON F1N,asnew,UNUSED ... £1125
CANON F1N WL Finder,unused ... £195
CANON Speedfinder-Old F1 ... £275
CANON F1n(old)+Motor+250Mag ... £995
F1N/AE various+MOTORDRIVE ... £225-£695
F1/n (original),various ... £145-£445
F1,LAKE PLACID,used ... £495
BOOSTER FINDER,boxed,asnew ... £325
CANON PELLIX+50mmf1.4ll ... £195-£299
Canon EF,rare ... £175-£295
T90,various ... £125-£225
A1,various ... £75-£185
AE1/Programme,various ... £59-£159
T50/T70/T80,various ... £45-£139
FTB/n,various ... £49-£175
15mm f2.8 fisheye ... £499
17mm f4,20mmf2.8/unused ... £245-£425
20-35mmL,24-35mmL ... £ask
24mm f2.8 ... £99-149
24mm f1.4L,superb ... £895
28mm,35mm,50mm,various ... £29-£99
28f2,35f2,85f1.8 ... £125-£295
35mm TILT/SHIFT ... £425-£575
100mm/Macro,135mm,200mm ... £45-£325
200mm f2.8/unused ... £175-£345
300mm f2.8,various ... £725-£1245
400mm f4.5,various ... £299-£495
600mm f4.5,800mm f5.6/L ... £Neg
NUMEROUS ACCESSORIES ... £Please ask

CONTAX 645 AUTOFOCUS
CONTAX 645 complete, various ... £995-1495
CONTAX 645 FLASHBRACKET ... £195
645+80+Kodak/Imacon-Digital ... from £2795
645 Body ... £325-£595
35mm Distagon ... £1125-£1695
45mm Distagon/asnew ... £775-£1195
120mm Apo-Macro-Planar ... £1695
140mm Sonnar/asnew ... £775-£1195
210mm Sonnar/asnew ... £795-£1395
Battery Holder MP-1 ... £225
120/220 Vacuum Inserts ... £ask
120/220/Polaroid backs ... from £149
Accessories ... £Please ask

CONTAX REFLEX/CONTAX-G PHONE/FAX/EMAIL

FUJI
FUJI GX617+105/90mm ... £2495-£3395
FUJI GX 617 body/unused? ... £1725-£2495
FUJI 90mm FINDER GX617 ... £395
Fuji GX680 MK1-111 ... £695-£1745
Fuji 680-III RFB+insert ... £495
GX 680 Accessories ... £ask
Fuji-W(5x4) 360mm f6.3 ... £725
Fuji SWD 65mm f5.6 ... £875
GA 645/Boxed unused? ... £345-£495
GS645+45/75mm ... £225-£375
GX/S Lenses-50to300mm ... ASK
GS/W690 6x9cm 65mm,90mm £550-£1195
GSW 680-111 Rngfd 65mm,rare ... £1275
GS670/690-90mm MKI-III ... £525-£995

HASSELBLAD
HASSEL HI,COMP/asnew ... £1975-£2495
HASSEL 50mm-H Superb ... £1645
HASSEL 80mm-H ... £745-£1175
HASSEL 120mm Macro-H ... £1495-£1995
HASSEL 210mm-H,user ... £1245
HASSEL 300mm-H,Superb ... £1975
HASSEL CW(+CX1)winder ... £245-£395
Hassel 140-280mm user ... £775
HASSEL 1.4PC MUTAR/new? ... £895-£1495
HASSEL 110mm f2 FE,asnew ... £1295
HASSEL 205 TCC comp ... from£2995
Hassel 205TCCPrototype ... £neg
903/905SWC/UNUSED ... £2995-£4295
EXPAN/11+45mm ... £1125-£1795
EXPAN 30mm COMP/NEW? ... £NEG
EXPAN 45mm/NEW? ... £375-£575
EXPAN 90mm/NEW? ... £445-£695
EXPAN LENSHOODS,GADGETBAG ... £ASK
PHASE 1 P25,22MP(V)/(H) ... £NEG
ZEISS 2xMUTAR/ASNEW ... £575-£995
60-120mm FE, NEW ... £1995
H2 COMPLETE,NEW UK ... £3695
205FCC complete,UNUSED ... £5995
500SWC/M Superwide ... £995-£1895
2000FCW+80mm-F+A12 ... from£795
500/553ELX Bodies ... £375-£995
553ELD Digital body/asnew ... £1275-£1995
503CW,complete/ASNEW ... £1225-£2695
503CX/CXI+80CF+A12 ... £895-£1375
500C/CM,complete Various ... £445-£995
500C,500CM Bodies ... £95-£225
500EL/M bodies ... £145-£275
30mm Distagon/CF/UNUSED? £1675-£3795
40mm Distagon,C/T/CF/FLE ... £895-£1925
50mm f2.8 DistagonF/FE ... £525-£1195
50mm Distagon C/T/F/FI ... £325-£1595
60mm CT/CB/CFi/ASNEW ... £545-£1395
60mm Distagon f5.6 ... £ask
80mm f2.8 F/C/CT/CF-E ... £225-£775
100mm Planar/T*/CF/CFi ... £495-£1695
110mm f2 F/FE/NEW? ... £595-£1475
120mm f5.6/chr/Bl ... £425-£695
120mm Makro CF/i/CFE ... £795-£1995
135mm Makro-PlanarCF ... £ask
150mm F2.8 F/FE/NEW? ... £425-£1295
150mm F4 C/T/CF/CFi ... £295-£1195
180mm Sonnar CF/CFE ... £725-£1375
250mm C/CT/CF/CFi ... £375-£1395
250mm F4 F/FE/NEW ... £775-£1575
350mm f5.6 C/Ct ... from£675
350mm f4 FE/NEW? ... £2475-£3995
500mm f8 Apo-Tessar ... £ask
140 – 250mm Variogon ... from £795
Extender 1.4E/2XE ... from £475
PM45/PME45/ASNEW ... £375-£1295
PM5/PME5/UNUSED? ... £245-£475
PME51/BXD/UNUSED? ... £275-£595
Magnifier PM/E 90,51,NEW ... £149
PM90/PME90/BOXED/UNUSED? £225-£795
NC2 Prism/Early Meterprism ... £69-£175
HC-3, HC-3-70 Prism ... £145-£275
A12,A16,A24/Latest/NEW? ... £89-£595
A24 back latest ... £169-£395
12-on/Pola-80 Backs ... £69-£99
70mm Magazines ... from £105
Pola100,Pola+,PolaCombi ... £89-£195
H1 Polaroid Back ... £245-£345
Tubes 8mm to 56E ... £49-£139
Bellows,Semi/Auto ... £195-£445
Pro-Lenshades,various ... £ask
Winder-F,Winder-CW ... £195-£395
Cable release-Winder CW ... £40
Filter 93 POLA/CR,NEW ... £ask
Filter series 60 CB1.5 ... £ask
Polarising Filter S60 New ... £185
Polarising Filter S70 NEW ... £225
Softar I,II,III S60 new ... £ask
Softar 1 series 70,NEW ... £175
IR release unit 555ELD,NEW ... £285
Step up ring 60-70 ... £ask
Flashguns/ Brackets ... £129
WELL-USED BODIES,LENSES ... £TO CLEAR
D-Flash-40,/asnew ... £275-£425
HASSEL/METZ 4504 TTL FLASH ... £295

LEICA M
KONICA HEXAR-RF KIT ... £995-£1495
FOCOMAT 11c,(Last)+ILFD 500HD ... £Neg
LEICA M8,Bl/Chr/BXD UNUSED ... £ASK
LEICA M1,bODIES ... £695-£995
Leica M2 Black Paint,unused. ... £neg
LEICA M3 BLACKPAINT,Orig ... £neg
LEICA M3 Exquisitely Painted Black ... £ask
Leica M3,late dw,glass p/p ... £ask
LEICA M3,No.700xxx(1stbatch) ... £neg
LEICA M4 BODY/BXD-ASNEW ... £595-£1895
LEICA M5 BODY ... £595-£1295
Leica M6 Platin+50f1.4,unused? ... £5950
M6 TITANIUM,BOXED,UNUSED ... £1995
LEICA M6/TTL/UNUSED ... £745-£1695
LEICA M7/MP BODIES ... £1245-£1995
LEICA MDa,DATASTRIP,Nice ... £845
90mm f2.8 ELMARIT-M ... £495-£1195
90mm Summicron-M,Ch/Bl ... £775-£1295
Leica Apo-Telyt-M 135mm f3.4 £1195-£1475
Leitz 400+560mmf5.6,Viso+R ... £ASK
Leitz 400+560mmf6.8,Viso+R ... £ASK
Coll.50mm Summicron-M*blackpaint £offers
Leitz Mooly Motor,Black,superb ... £offers
M6 Panda,very nice ... £ask
M4-P,M4-2 bodies ... from £495
M4-P Winder,really nice ... £245
MDA-Datastrip body ... £995
MD2,black,un-common ... £795
M2-R,nice,rare ... £1595
M2/M3 body, ... £395-£945
Leica CL bodies ... from£275
MINOLTA CLE COMPLETE KIT ... £1699
21mm f2.8/ASPH ... £995-£1895
28mm f2.8 Elmarit ... £595-£875
35mm f1.4 Summilux/ASPH ... £575-£2195
35mm f1.4 M3,boxed,asnew ... £1350
35mm f2 Summicron/NEW ... £675-£1845
35mm f2/f2.8 M3 ... £395-£975
50mm f1 NOCTILUX/2nd ... £neg
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50mm f1.2 Canon+M Adapter ... £ASK
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90mm f2.8 Tele-Elmarit/German, from £345
Russian 20mm+Finder ... £345
Leitz Duo-24 Synchroniser ... £125
Pradovit CA 2500+90mm,asnew ... £275
135mm f2.8, f4, f4.5 choice ... £PHONE
Finders 21, 28, 35, 50, 90, 135 Vidom ... £ask
Voigtlander lenses from 12-90mm ... £low
Winders-M4-2,M4P,M6,SF20/24 ... £ask

V35 B+W Enlarger+40/50mm ... £495
SUPER COLORPLAN PRO 90mm NEW £295

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645/RB/RZ TO CLEAR ... £ASK
MAMIYA 645-35mm Back ... £145
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645AFD COMPLETE/UNUSED ... £995-£1395
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55mm/150mmAF,asnew ... ea£475
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645 1000s+80mm ... £145-£245
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F90/F90x/asnew/unused? ... From£99
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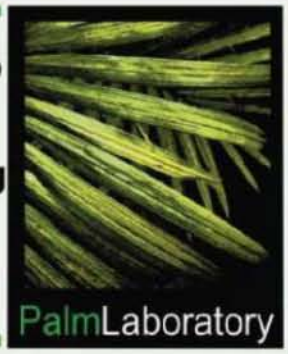

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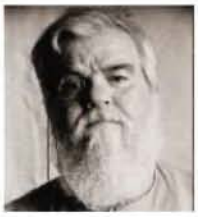

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The conventional wisdom is that there was no examination until 1852, and as it was by no means obligatory to take the examination, let alone pass it, until 1872, it took a while for the old ways to fall into the sort of desuetude they deserved.

Quite possibly, though, conventional wisdom is wrong. There was always an examination to become a barrister, but it was not recognised as such because it took place after you had 'qualified'. If you were any good, you acquired clients and a certain reputation. If you were no good, you got no clients, and acquired a rather different kind of reputation.

Those who are puzzled by the link between this and photography are invited to consider the functioning and purpose of photographic colleges. Admittedly, there is no photographic Bar to which you must be called before you are allowed to practise: many of the best practitioners are, in fact, self-taught, or were once apprenticed (informally, as assistants) to working photographers. But today, more and more people seem to demand that a photographer should be 'qualified'. Worse, there has been a steady inflation in the 'qualifications' required. Where once a City & Guilds was called for, employers now look for a degree.

It was not ever thus. When I was an assistant, my gaffer (photographic mentor, time-served photographer, pupil-master), the late Colin Glanfield, was far from alone in preferring assistants who had no formal qualifications in photography. If you wanted to work for him, and had the misfortune to possess some sort of paper qualification in photography, you had to work very hard to persuade him that you were not an idler or wastrel who had absolutely no grasp of either budgets or deadlines. Once persuaded, he would teach you all he knew, and you might, in the fullness of time, become a photographer. If you weren't willing to learn, you were fired.

In other words, Colin provided Part 1 of the sort of examination that the art schools did not – and, if you follow the convoluted logic, the same sort of examination that the Inns of Court did not provide between 1642 and 1852. Part 2 was earning a living.

> **'Many of the best practitioners are, in fact, self-taught, or were once apprenticed (informally as assistants) to working photographers'**

This calls into question the very purpose of higher education, and brings to mind something that happened to me many years ago. The day I arrived at university, I met an American postgraduate student on the bus. He was (slightly reluctantly) finishing his studies, and I will never forget his description of the purpose of university. It was, he said, to keep the wolf from the door for a few years while you grew up.

As the decades pass, I am more and more convinced he was right. Who now cares that I have a law degree? I won't deny that I've found it very useful as an aid to clear thinking and clear writing, but there are plenty who think and write more clearly than I, and never had the benefit of reading law.

This is why I get rather angry at times, not just with semi-skilled kids who have been to college and therefore believe themselves 'qualified' as photographers, but also with pompous and not very bright businessmen who want universities to be 'more vocationally oriented'.

There's a name for 'vocational orientation'. It's 'apprenticeship'. You can dress it up as 'articles' or 'pupillage', but it's all the same: 'sitting next to Nellie' and learning how something is done in the real world. Apprenticeship is the antithesis of listening to lecturers who tell students how things would be in a perfect world that exists only in their imaginations. It is also the opposite of the poisonous and fallacious cult of 'managerism', that anyone with an MBA can manage any business without knowing anything about it. I'm all in favour of education – but let's not confuse it with training, and let's not pretend that you can really learn very much about anything without on-the-job training and experience. AP

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com.

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